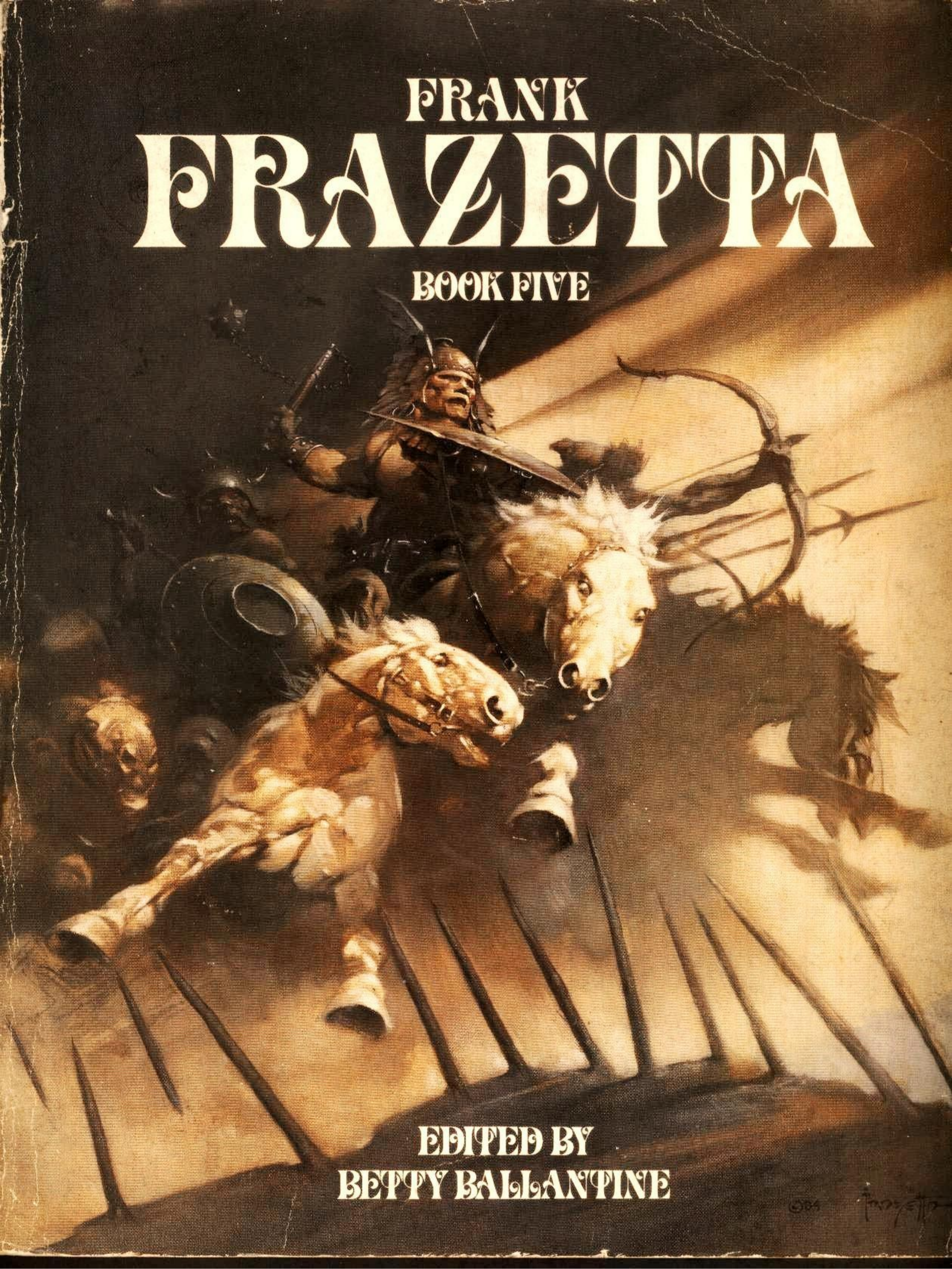
FRANK FRAZETTA

BOOK FIVE



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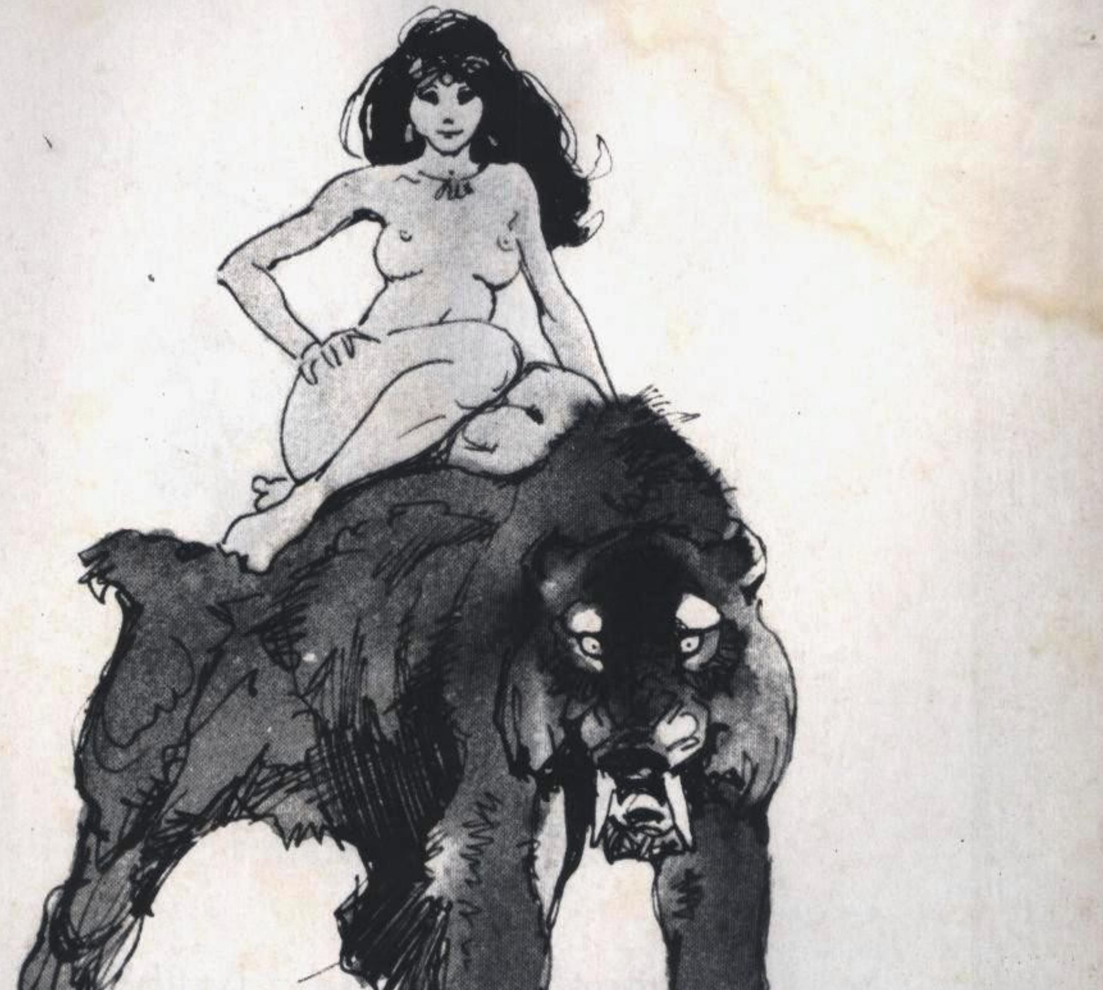

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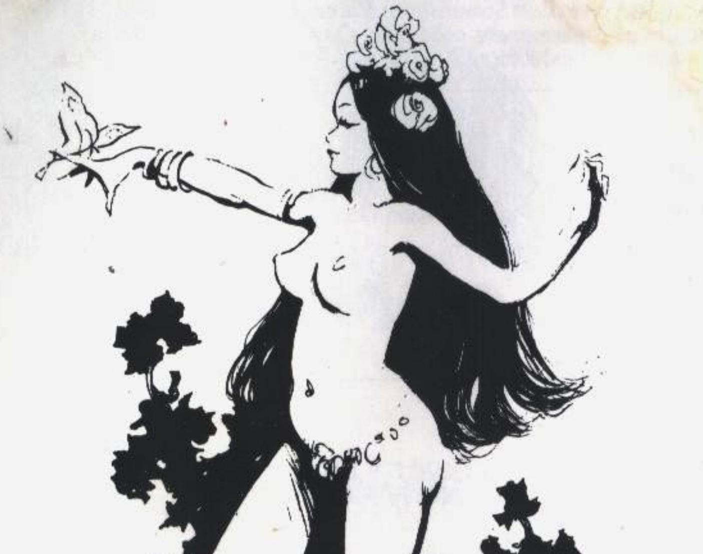

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ACKNOWLEDGMENT

Dr. David Winiewicz of Orchard Park, N. Y., a dedicated collector of the work of Frank Frazetta, has given the editor invaluable help in the creation of FRAZETTA FIVE. The Appendix of credits gives specific references for the individual pieces. We believe collectors like Dr. Winiewicz will be especially glad that Ellie and Frank Frazetta are opening the Frank Frazetta Art Museum in East Stroudsburg, Pennsylvania, to house and exhibit Frank's major works as a permanent collection. One gallery will exhibit the work of other artists as invitational exhibitions.

FRANK FRAZETTA BOOK FIVE

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Library of Congress Catalogue No. 84-91727
ISBN 0-553-34175-8

PRINTING HISTORY:
First U.S. Edition: June, 1985

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Published simultaneously in the United States and Canada

PRINTED IN THE UNITED STATES OF AMERICA by Regensteiner Press

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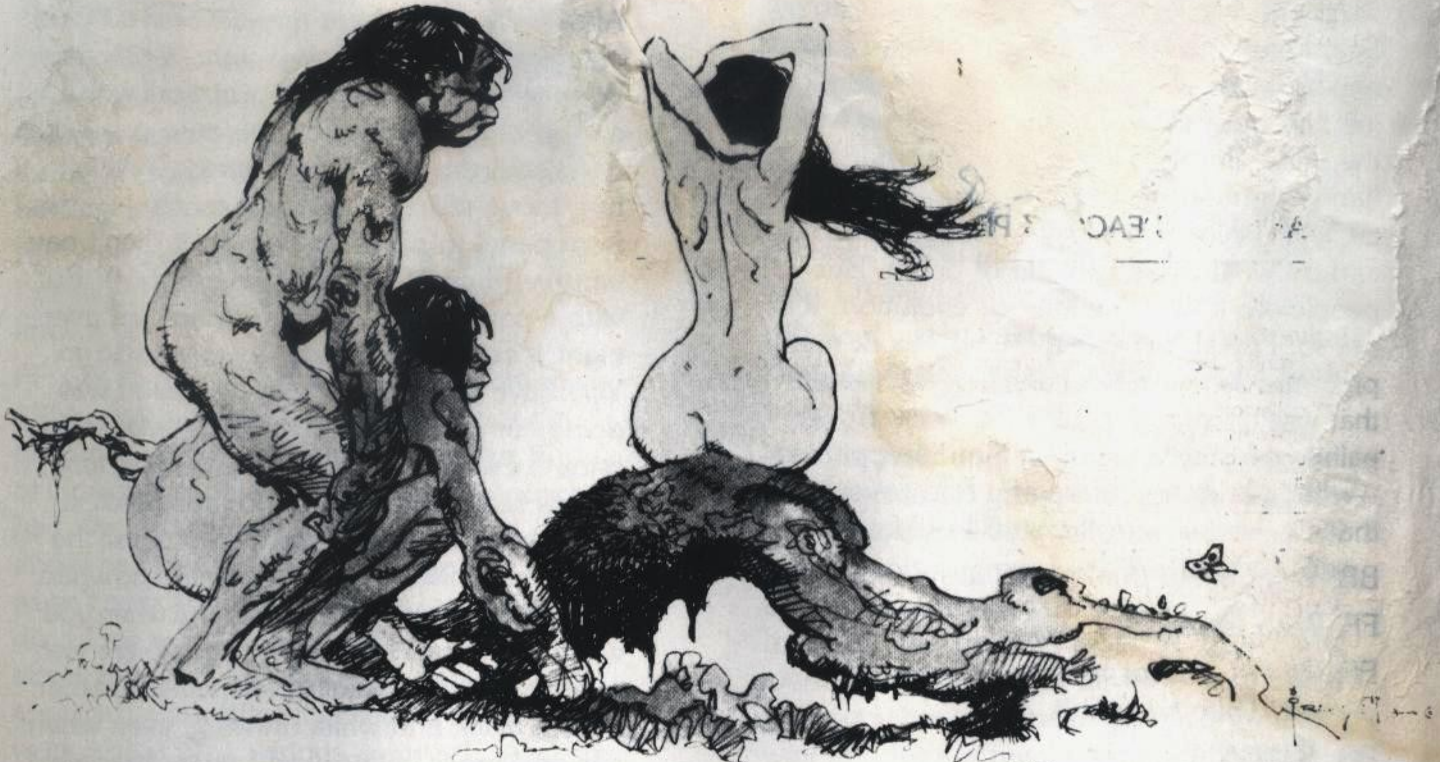


Dialogue with FRANK FRAZETTA

(Seated in the Frazetta's kitchen, Ian and Betty Ballantine and Frank discuss the dummy of FRAZETTA FIVE, with some comments from Ellie Frazetta):

FF: *(opening dummy)* So, what is this?

BB: It's a spread of old covers. Ian has the original books in his bag.

IB: Frank, do you have any thoughts about the first cover you ever did? D'you remember it?

FF: Yeah, I'm pretty sure. I think it was the cover for TARZAN, the one hanging from a tree limb. I remember I was very excited. *(Looks at cover)* It was not particularly good, either, but my oldest fans have a real sense of nostalgia about these things. They'd make a 'discovery': here suddenly was a new guy doing things a little bit different, and they all got excited. Actually, I kid you not, I was better — better talented than what it shows at that stage of the game. But they didn't pay very much in those days and their attitude was kinda negative. So I gave it as much time as it seemed to me the job was worth.

BB: Were you under any kind of time pressure, in a hurry, maybe?

FF: In a hurry? Not really. I had time. I had more than enough time. It's just — there was something — I tell you, I'm your true artist, very sensitive. If you treat me bad, I'm going to give you back what you give. *(Laughs. Still looking at array of books)* See, for the most part I did a little sketch for each book, not my best work but I didn't intend it to be, not for those prices. And so it's so obvious, the minute I discovered another publisher, like Lancer, and they offered me a little more, and [illegible] important, a little appreciation, plus I kept the original — BONGO! — I mean my work was suddenly a thousand times better. See, I always had ways of working so that anything I did would reproduce just dandy, just fine, more than adequate, no matter what the price. But for Lancer, now I started to handle the work with love, because it was *my* art, and I began to really pull out all the stops and [illegible] what I was capable of doing. But people see it as some kind of evolution. It's not so, I mean I could show you work that preceded the Ace covers that [illegible] r myself that was far superior. Like the Buck Rogers painting, for instance. And that lion painting — that was done before any Ace cover and that's [illegible] league with the stuff I did later.

BB: What about the Masai Warrior?

FF: Yeah, sure.

EF: He did that for me as an anniversary present. Then he sold it.

BB: *Sold* it?! Oh, no!

FF: Come on, Betty, I can paint it again . . .

IB: Frank, when you started doing the Burroughs books, had you read him?

FF: I have read him since I was a child. I was really into Tarzan. But I'd never read a single Howard book. I'd read *all* the Burroughs books — had a lot of fun with them. In fact, that was one of my aspirations as a kid. To be an artist and possibly do a Tarzan strip — Oh *boy!* I think it was my dream. And it seems the Burroughs people were never particularly interested. Somehow they never wanted me even though the Frazetta fans were out there plugging away. But they were never interested in it until it was too late. When I finally went on to other things, *then* they suddenly decided they'd do me a big favor and I had to say 'no way.' It was too late, I'd really lost interest. That was the story.

BB: What about covers?

FF: Well, of course paperbacks are a horse of another color. That's not like doing a strip. You sit there and do paintings. One at a time.

BB: D'you find now you have a preference?

FF: Well, covers at a certain stage were easier. After all, you sat there and devoted all your energies to creating *one* picture, a painting. Whereas a strip is an awful lot of work with a certain sacrifice of quality because you just don't have the time. But it's fun too. A lot of fun. I love telling stories and moving figures from panel to panel, but again, it didn't pay very well then. You could starve to death. But with a cover, suddenly you're noticed overnight, it's such an easy way for an artist to go. You have to remember, even when I was doing comics as a child, telling stories, every once in a while I'd sit down and do a *painting, one* picture that said it all: and I liked *both.* If you ask me if I prefer to paint color or use the black and white media, I *love* black and white, really love it every bit as much. But when you weigh the two it seems that people are just overwhelmed by a full-color painting rather than a black and white drawing, even when the drawing is better. And I guess basically I want the greatest possible reaction. But I will always do black and white drawings because it's *fun,* it's relaxing. Sometimes you don't know yourself what's going to pop out. But basically it's just drawing and design. Now with the other thing you have lighting, color, a few things that make it more difficult.

IB: *(looking at dummy)* I guess this one was done for the *National Lampoon.* But they didn't use it, as I recall.

FF: What's that? Oh, the crucifix thing. Yeah, they did use it, but I had to make some changes. Let me see — I had to add two more arms, and I think a tail at the bottom. So it wouldn't look too human — they had some objection . . .

IB: Uh-huh. Oh, here's the "Windblown Nude." That's rather nice.

FF: Yeah. A little sketch I did at Krenkel's house. I was sitting there with Roy and we were yakking away and I sat there and did that thing — many, many years ago.

BB: Now here comes "Cat Woman." We had

to take three or four transparencies of that one, the lighting is so subtle.

IB: This is the good one, without the sparkles.

FF: I don't mind *some* of the sparkle — that's part of the texture, don't worry about it. But the unnecessary stuff must come out. I knew it would be difficult, but what can I do? I wasn't holding back on this one.

IB: How long were you at it? It seems to me I've seen this painting around ever since we've known you!

FF: Oh, no, no! It's just been sitting there since 1966. But the painting was done in a day originally. And it was reproduced, for *Eerie,* or *Creepy*, I forget which. The original concept had her with blonde hair in a leopard skin, and it had one or two more leopards and it wasn't quite as moody. And, as I am wont to do, I look at a painting and see possibilities afterwards, and say to myself, maybe this approach was a little silly, maybe I can really work with a nice, serious approach. And so you see what happened. I approached it with some intelligence and made a nice, kinda classy concept out of it. And it seems everyone that comes here and sees it for the first time — I mean I'm talking about a period over a fifteen year span — every time I drag this thing out — BANGO! That's their new favorite. I'm talking about people like Dino de Laurentiis, Sylvester Stallone, George Lucas — anyone who comes here and sees it for the first time. And it's one of my own favorites because I'm very sentimental about the subject matter. I mean, if anything says *Frazetta,* "Cat Woman" does. See, I don't really — barbarians are a new thing for me, I was never into barbarians. I was always, even as a child, enamoured of beautiful women and pretty cats and trees and vines and mossy-covered things. That's my area. Even in animation, I loved to kinda fondle the vegetation, and the little toadstools that grow up the side of gnarled old trees. And I love women. So I put it all together in one concept. I could probably go on painting sequel after sequel to this thing and have a *lot* of fun, I mean I really enjoy myself. *(Leafing through dummy)* You see these little drawings of pixies and animals and women and crazy little trees? That's fun, sheer fun for me. Now the barbarians require *work* — I have somehow to make myself *believe* what I am doing.

IB: The cats are so good, too

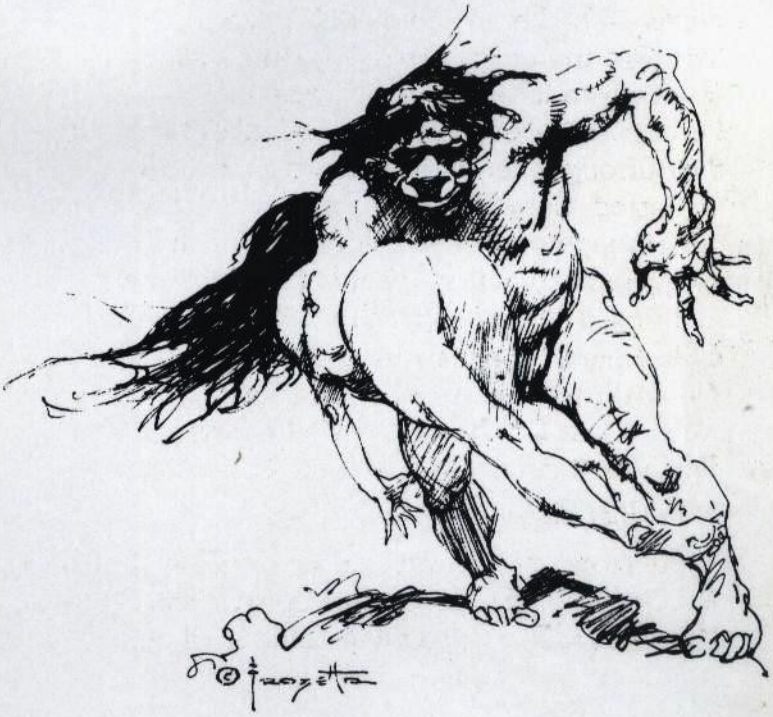
FF: Yeah, I love them. Bears, however, there's something real about animals. But especially cats, I really identify there.

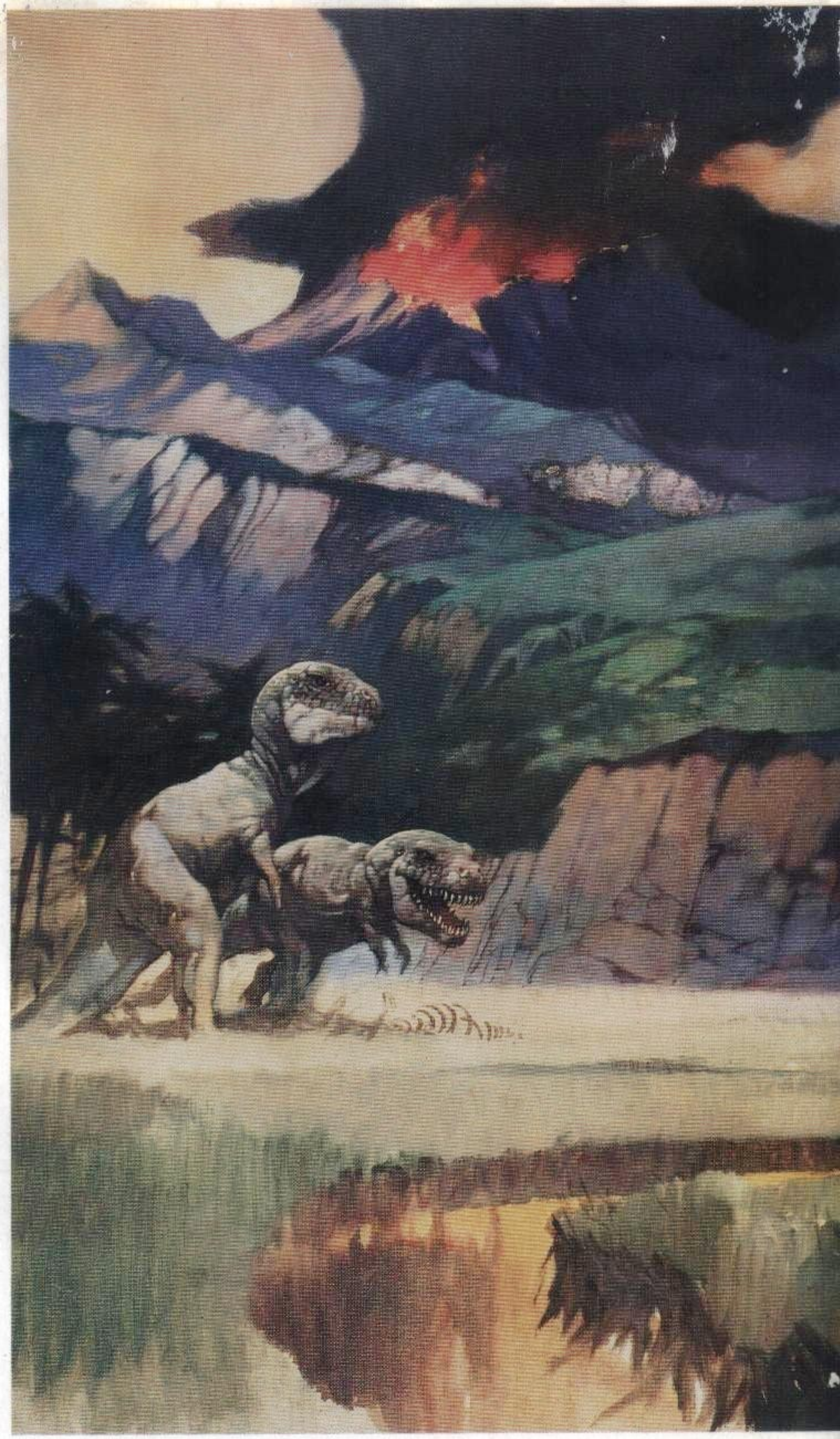
BB: So if you had your druthers, Frank, what kind of painting would you be doing? Work, or fun?

FF: Oh, hell, both I guess. When you really get down to it I guess the drawing and the doodling, the relaxing fun, are really a sort of preparation. I mean I like the fun but I like the powerful things too. But that doesn't just happen. You have to think, and plan and work and change and develop. In the end I guess you have to kind of get out of your own way and let the painting speak for itself.

IB: Well that, I think, puts Frank Frazetta in a nutshell.

FF: Watch your language! *(General laughter)*





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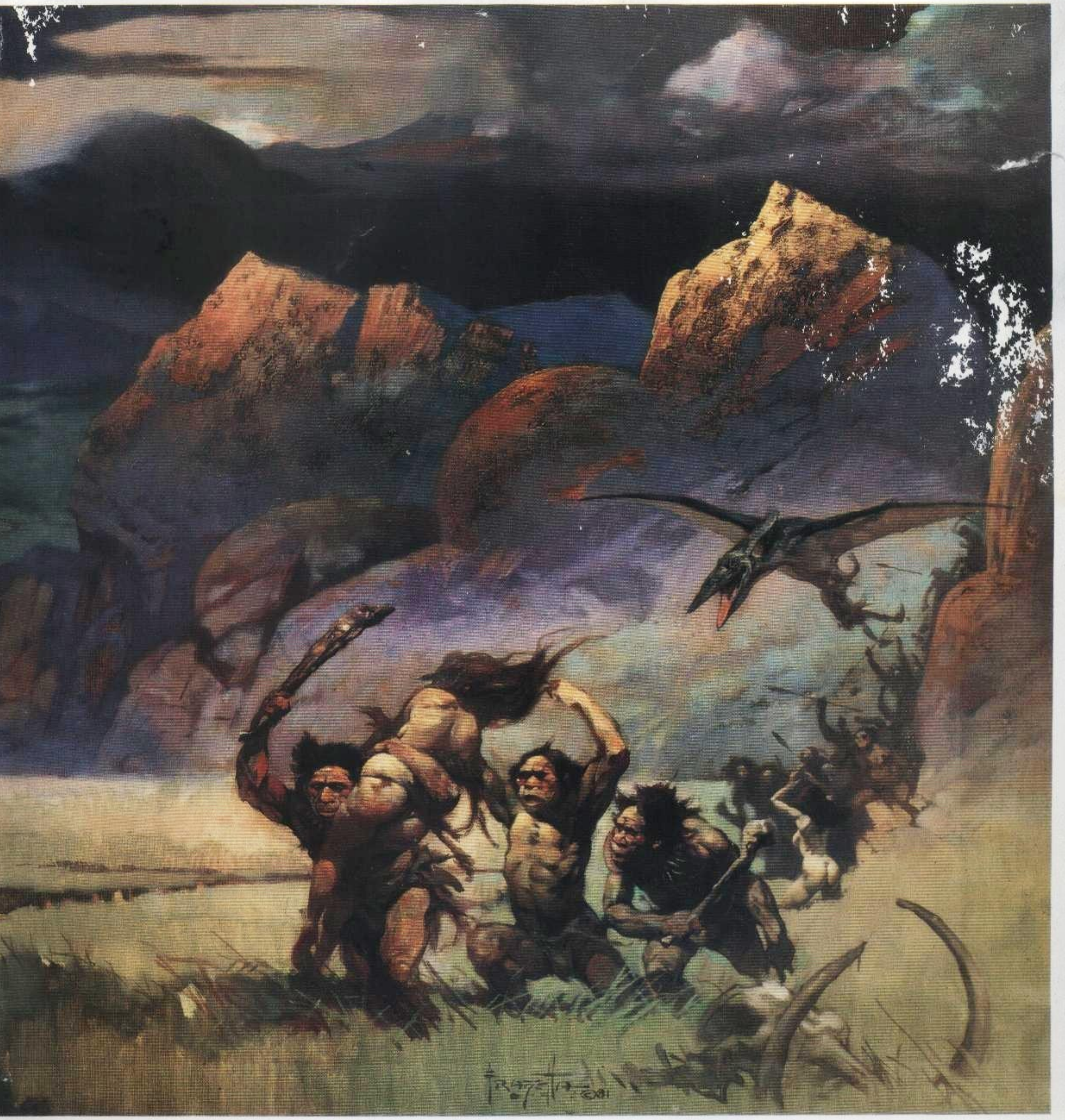

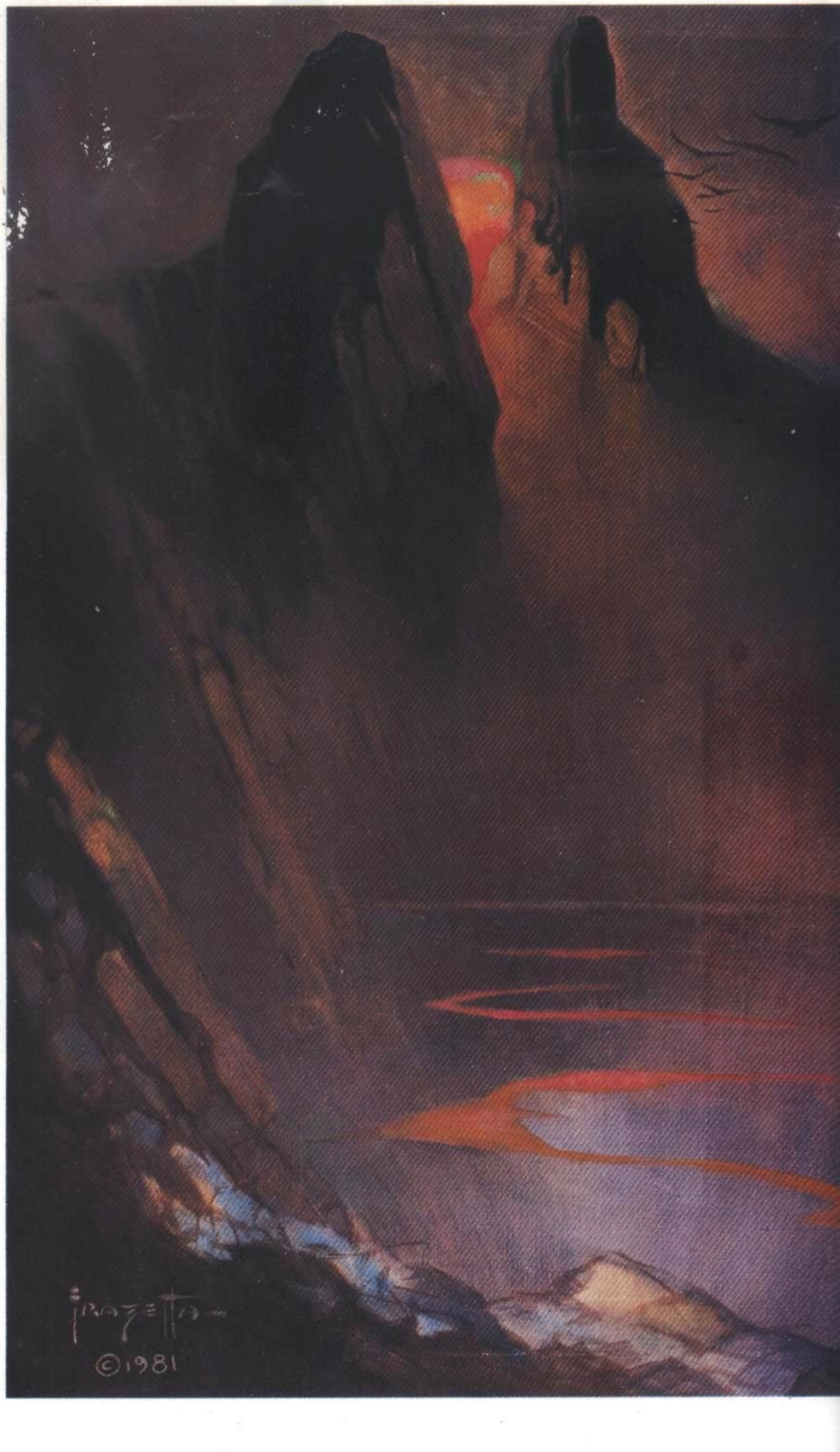
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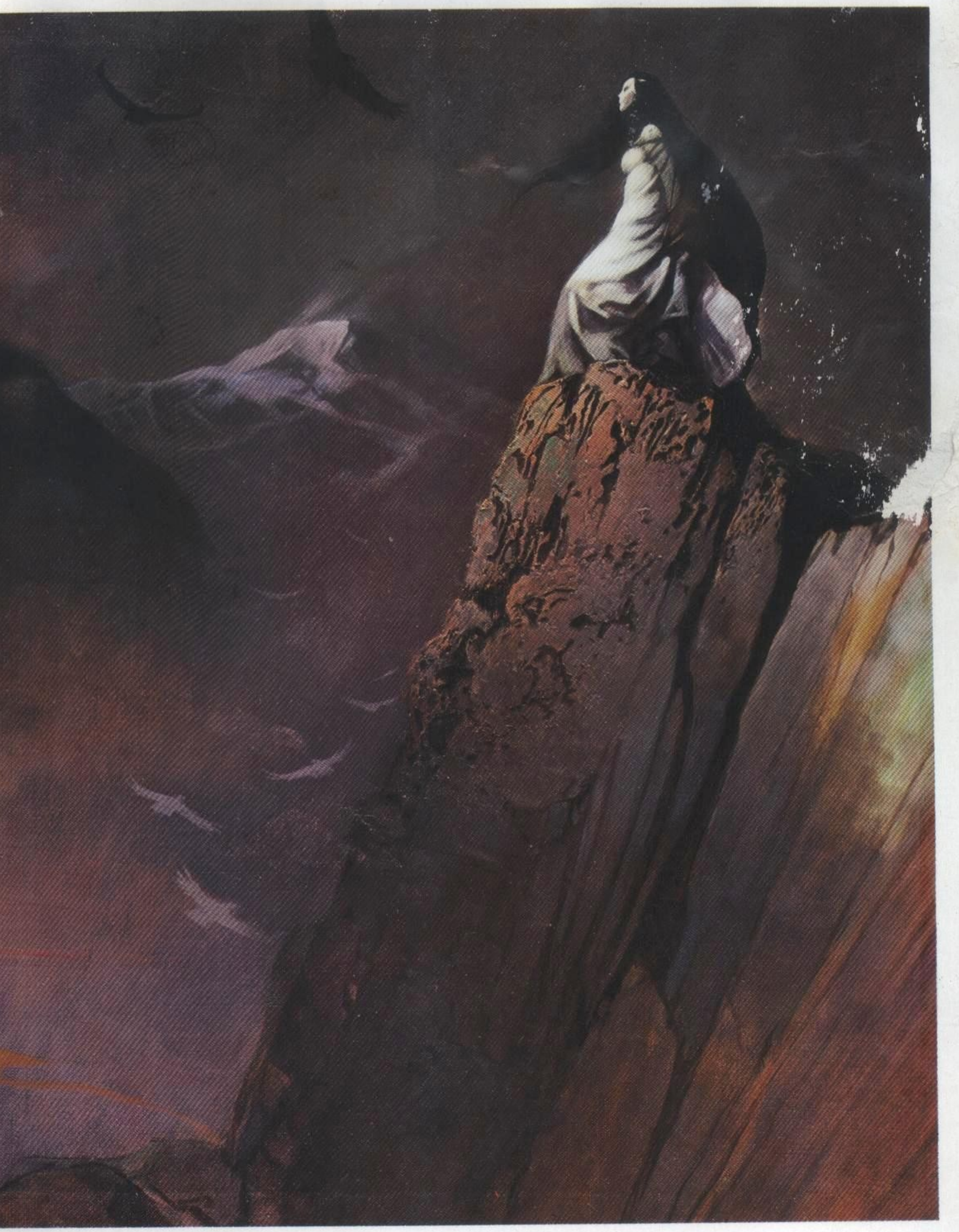
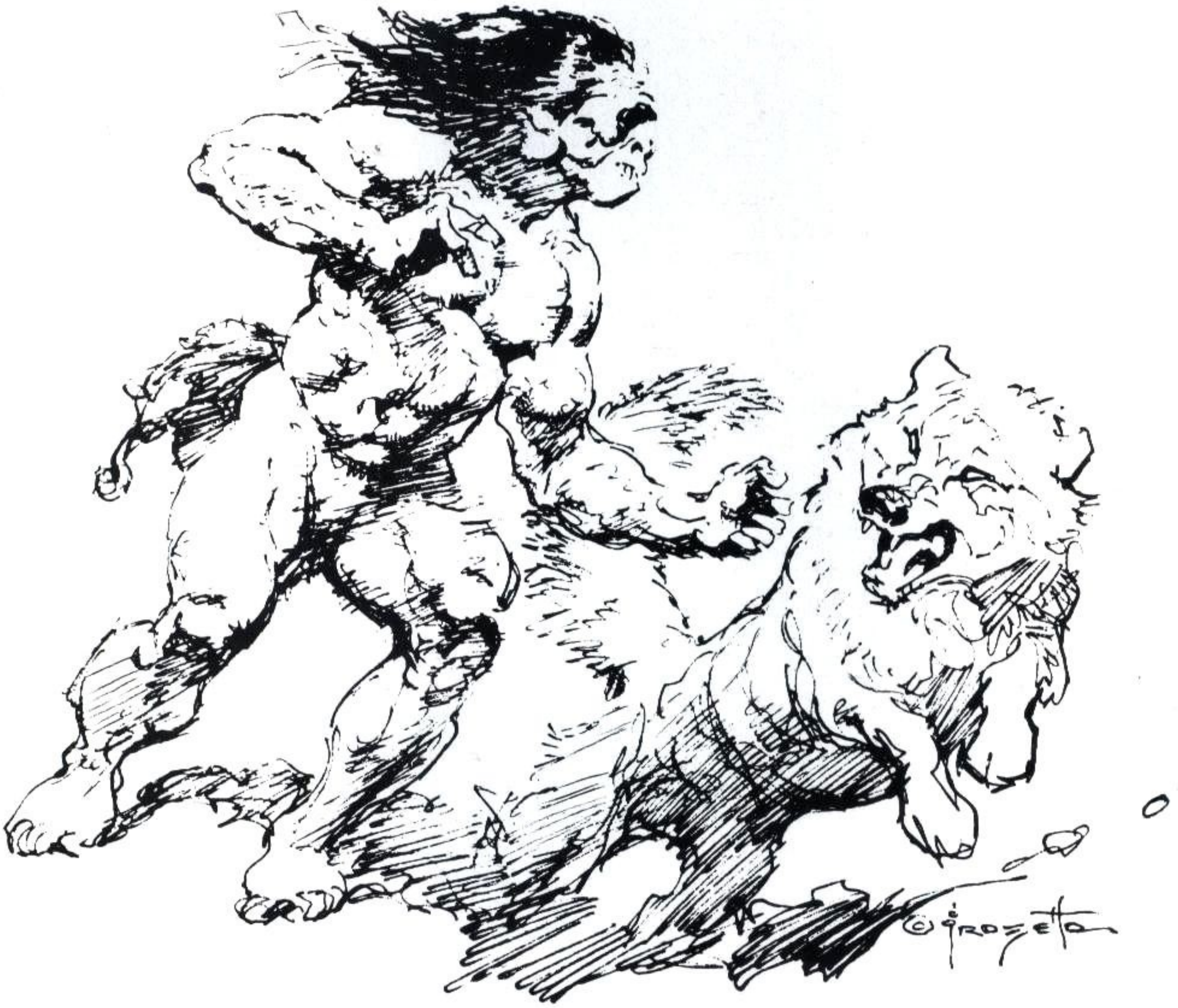
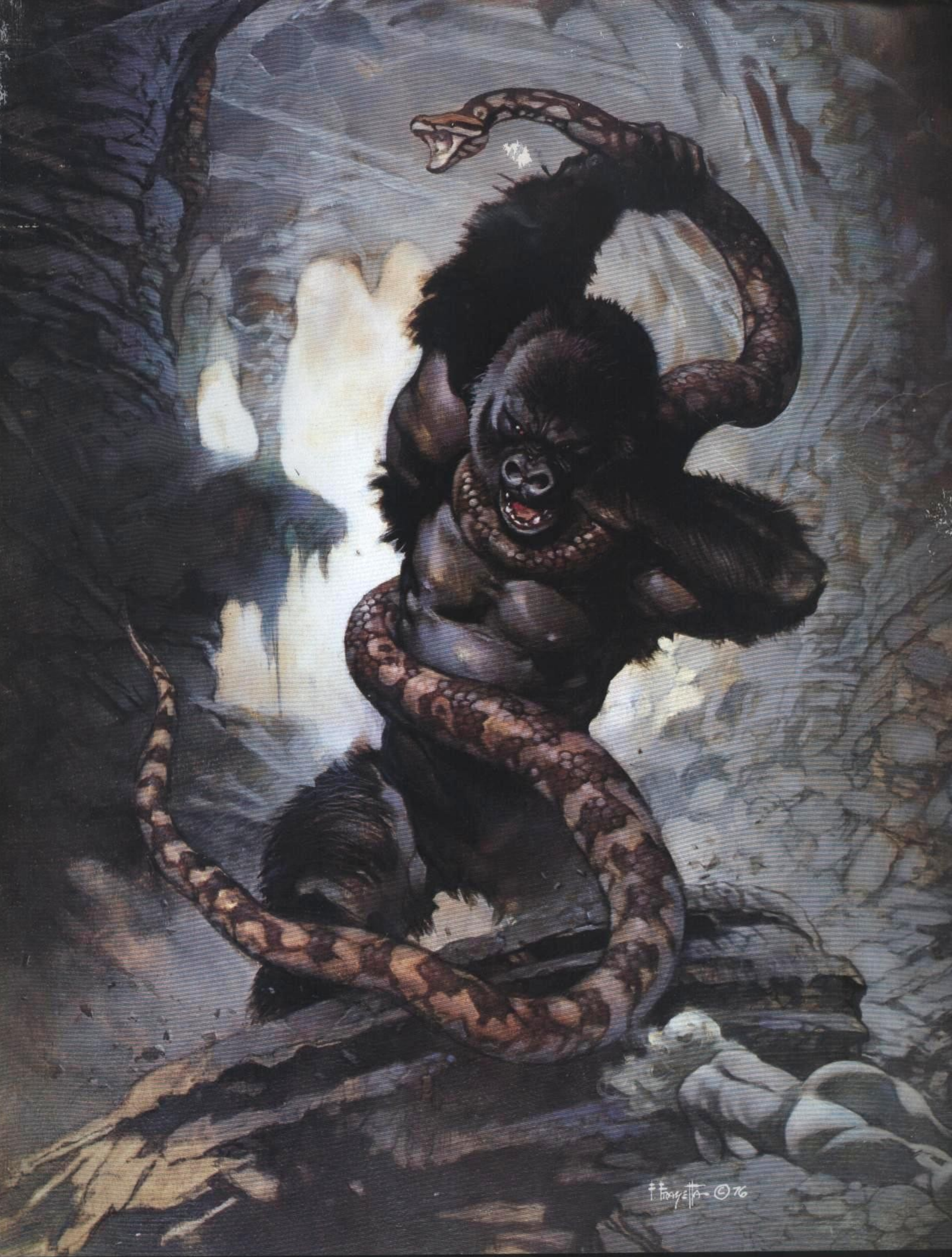
RED MOON BLACK MOUNTAIN





KING KONG AND SNAKE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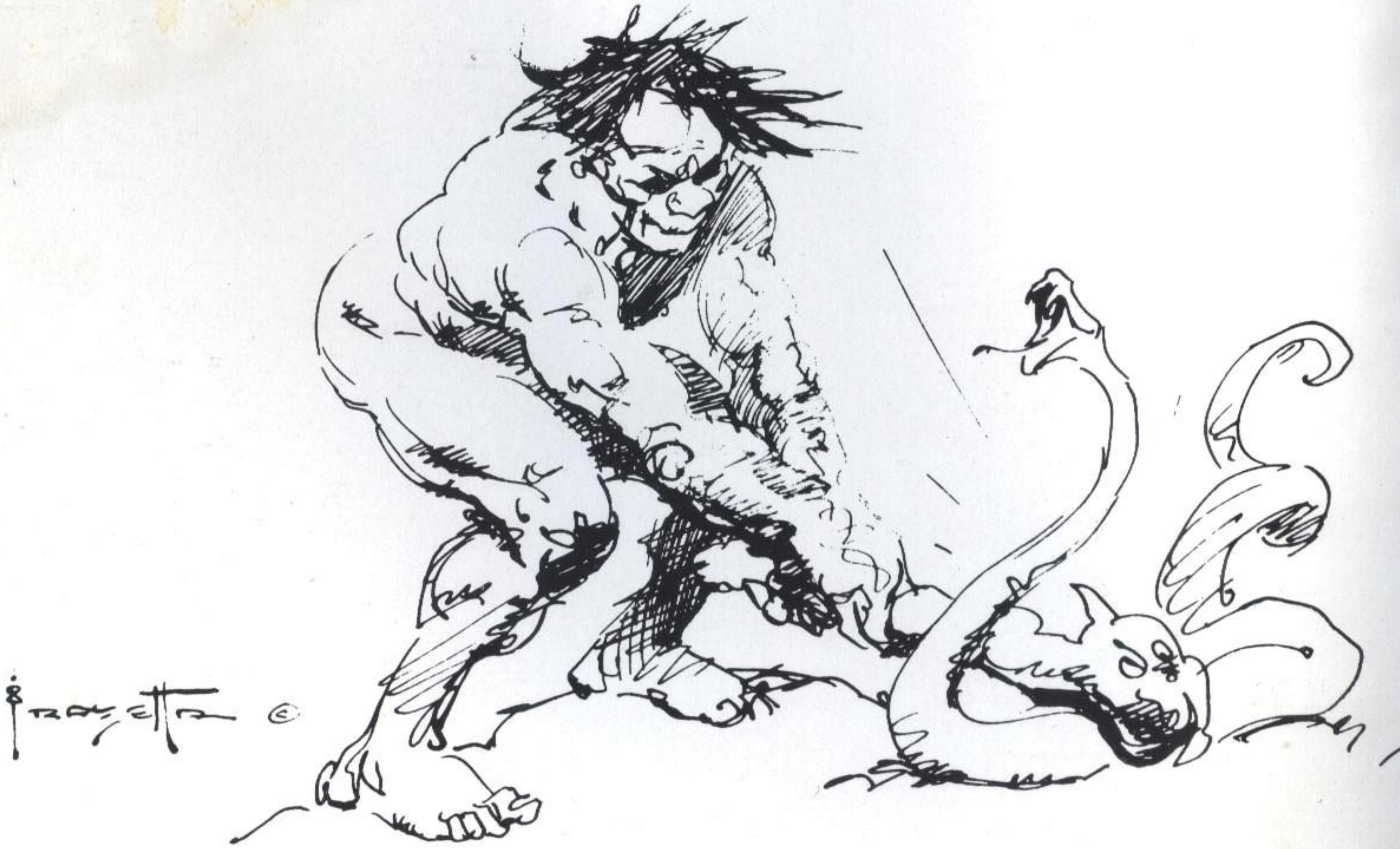
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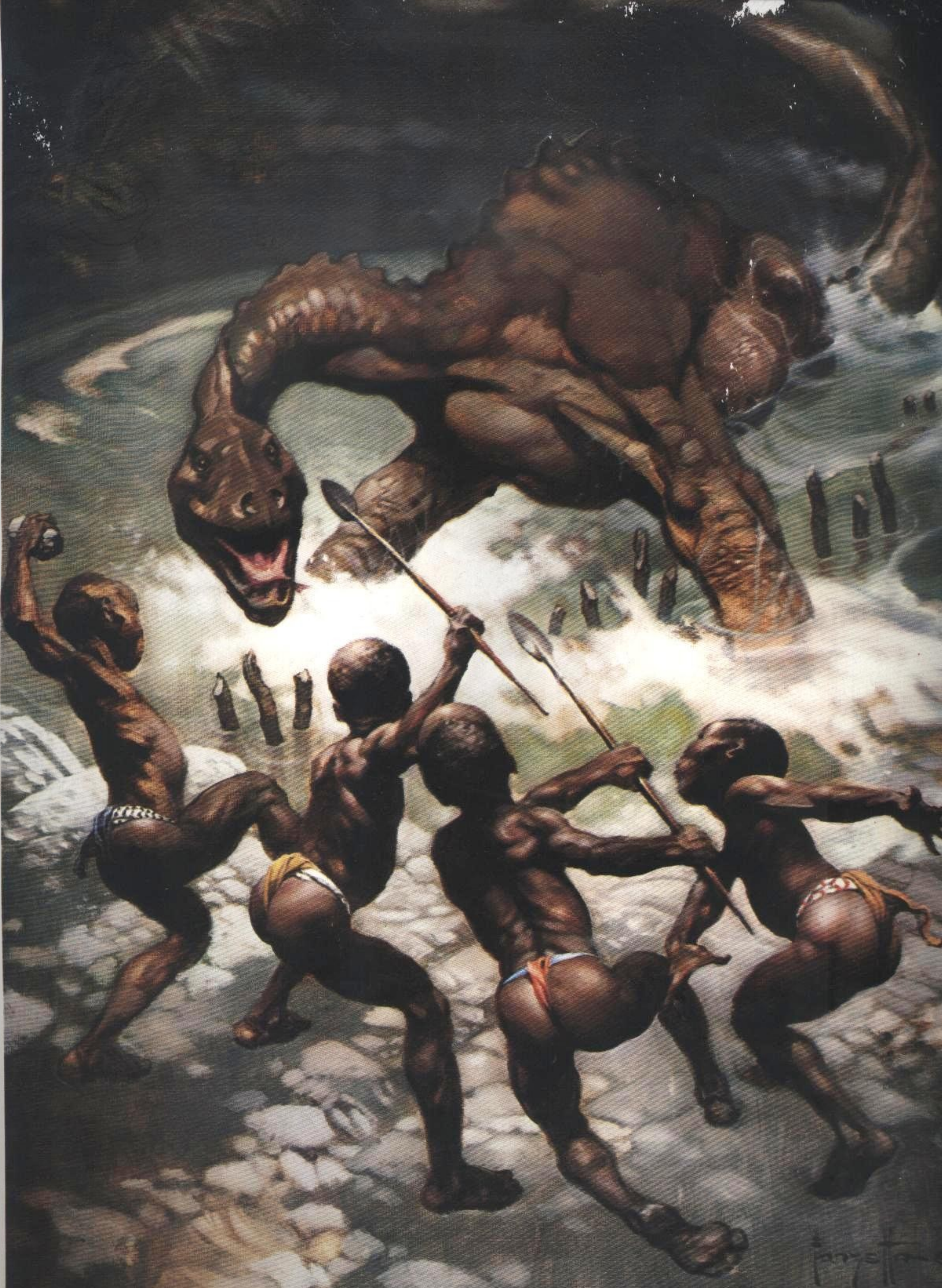

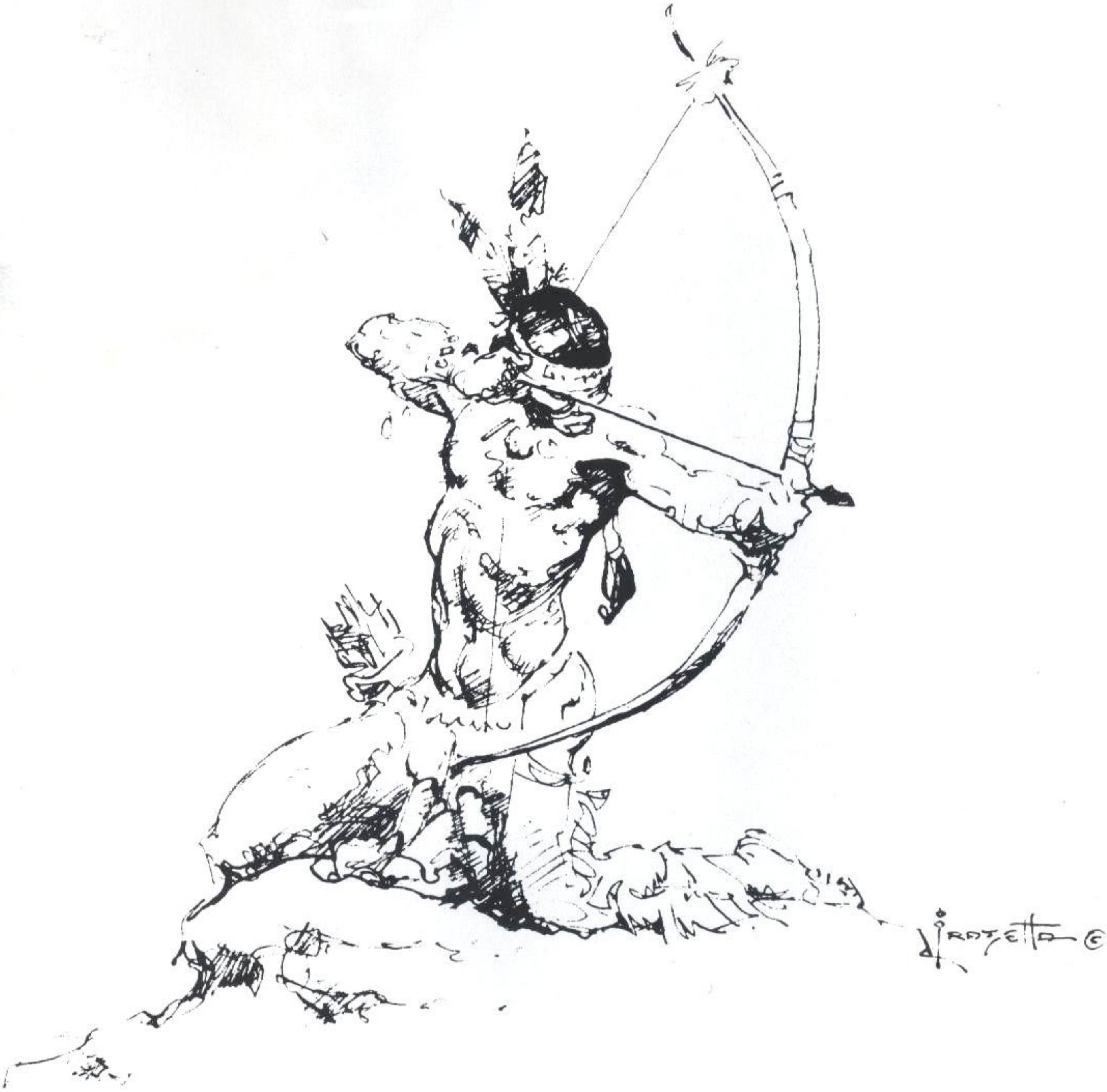

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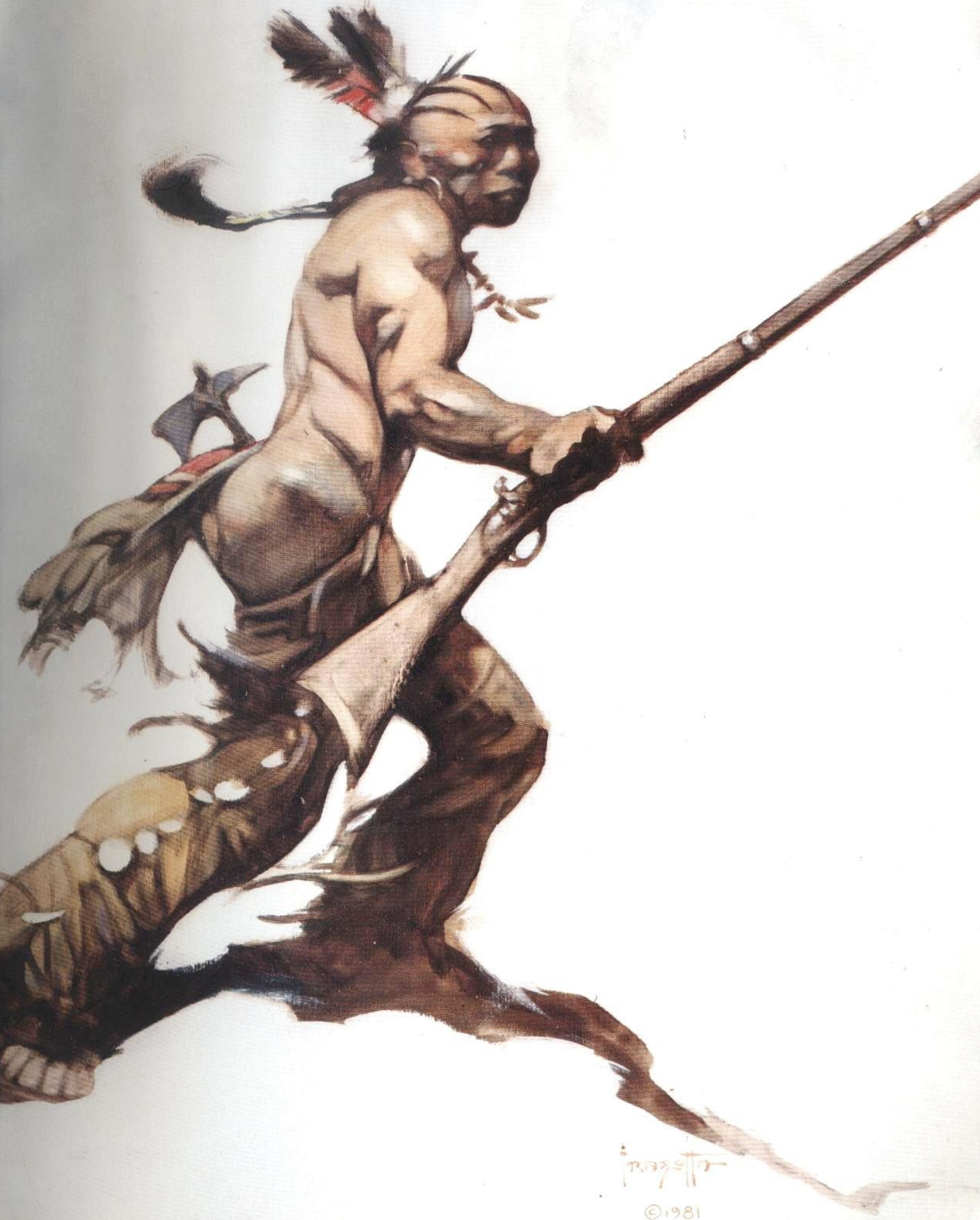
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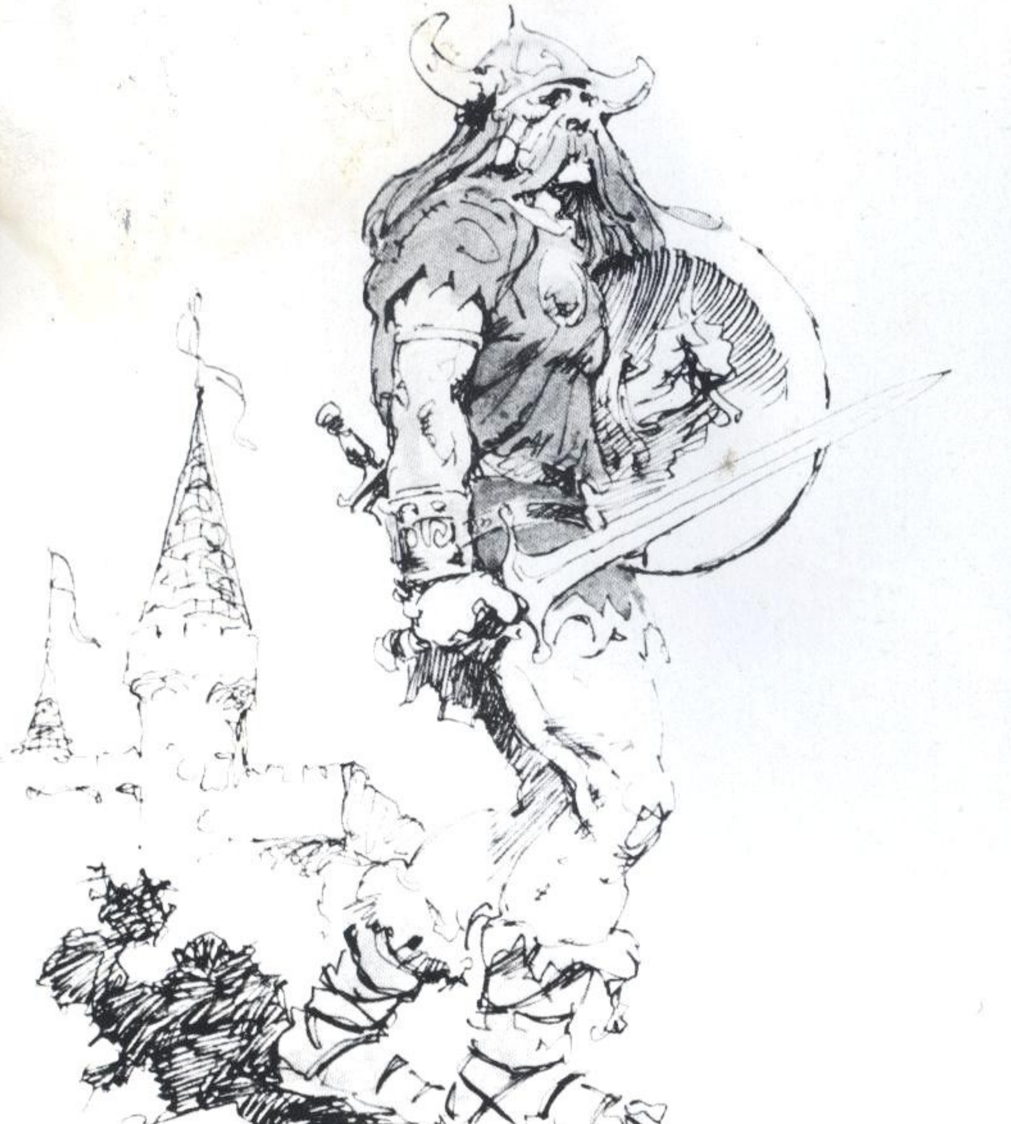
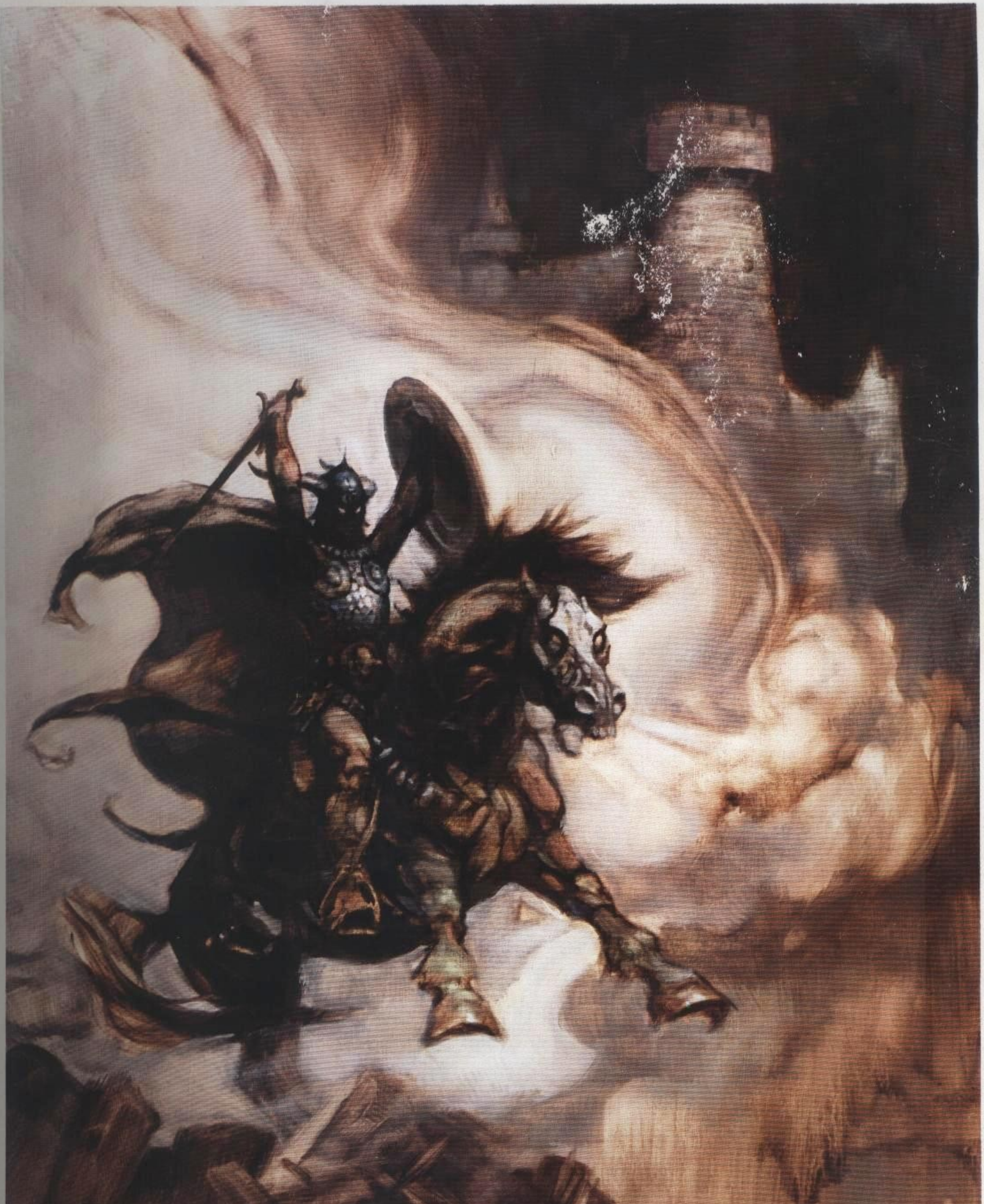


THE DEFENDER (unfinished painting)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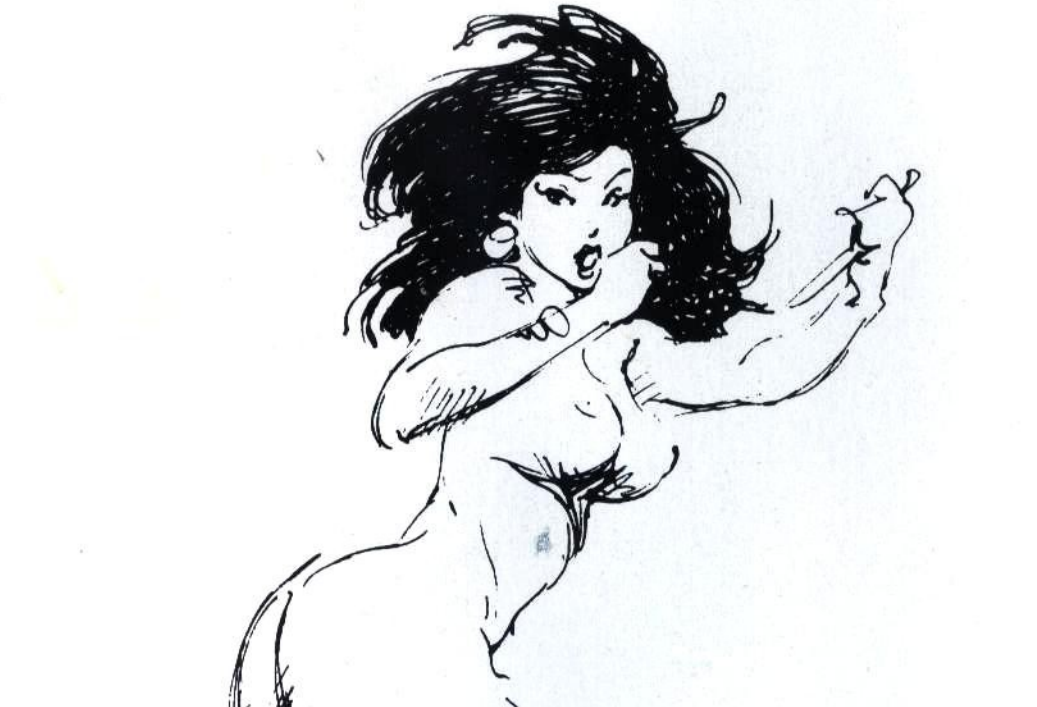
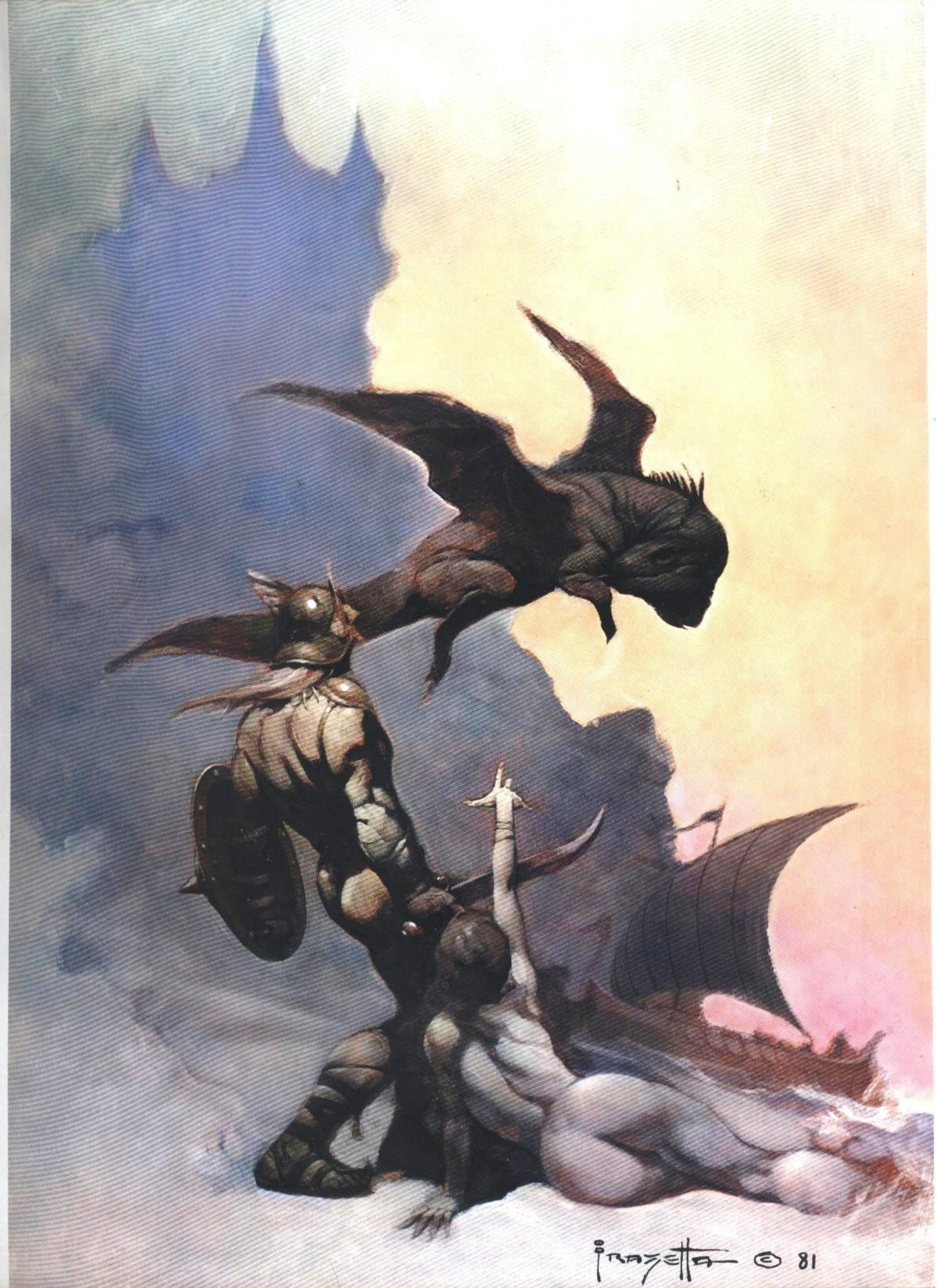


KAVIN'S WORLD (unfinished painting)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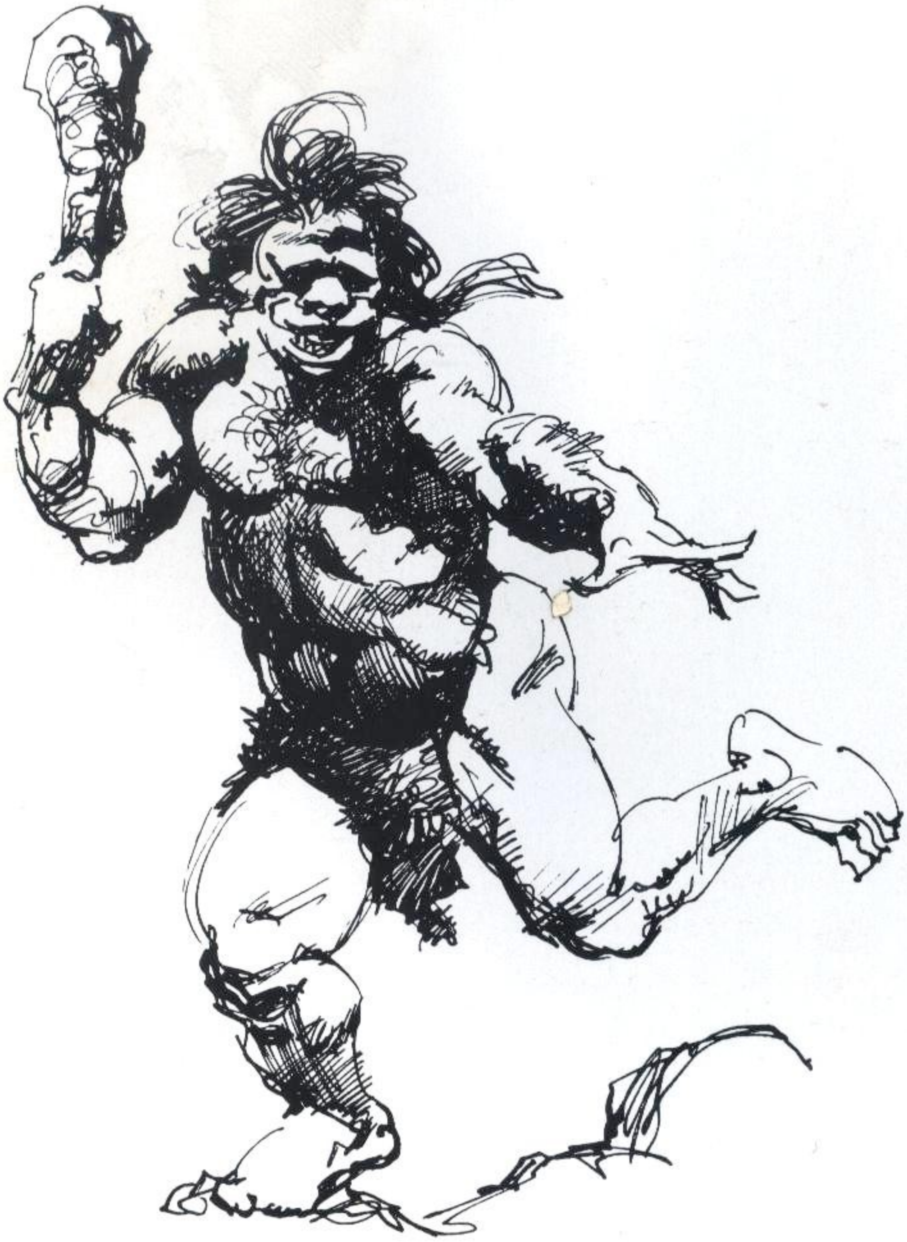

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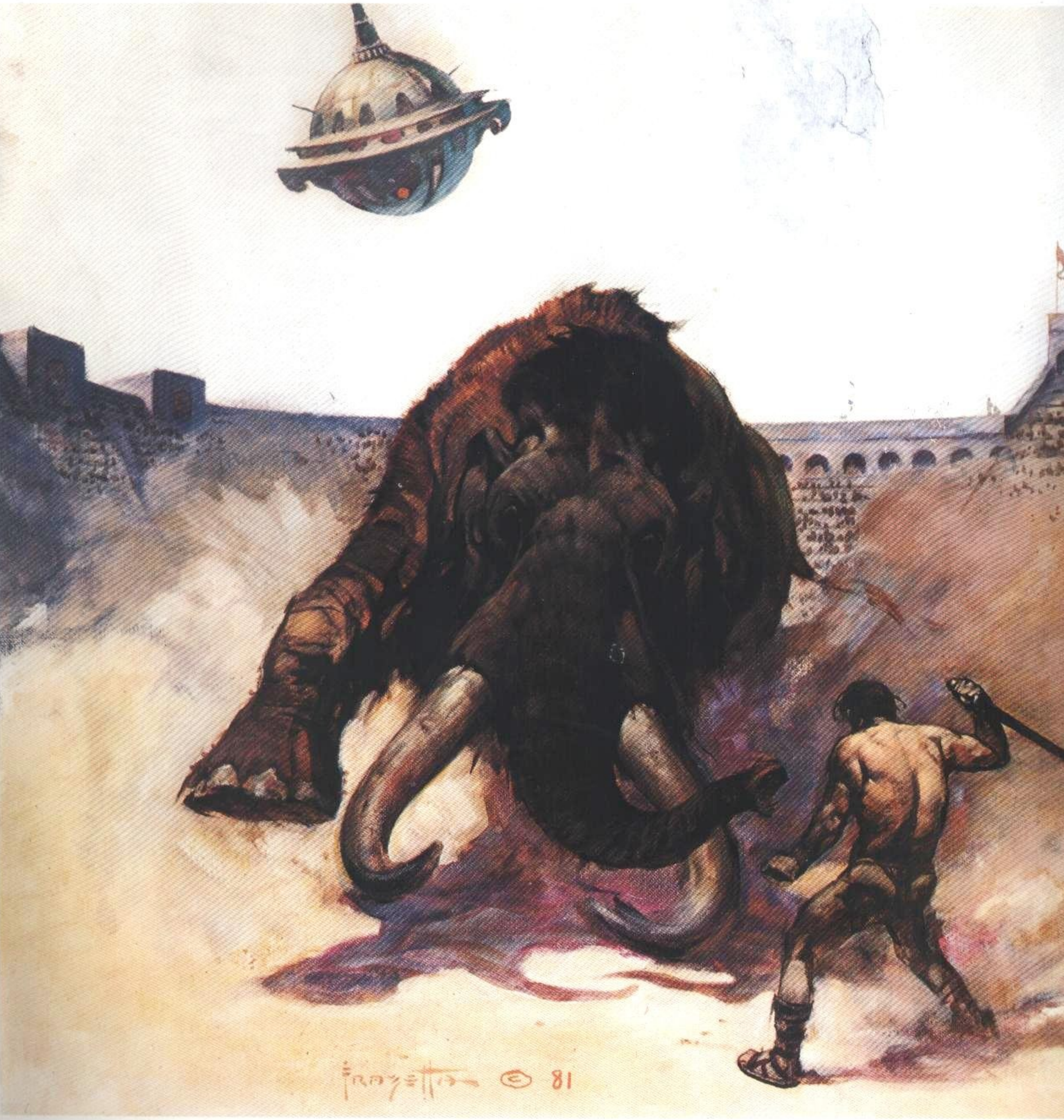
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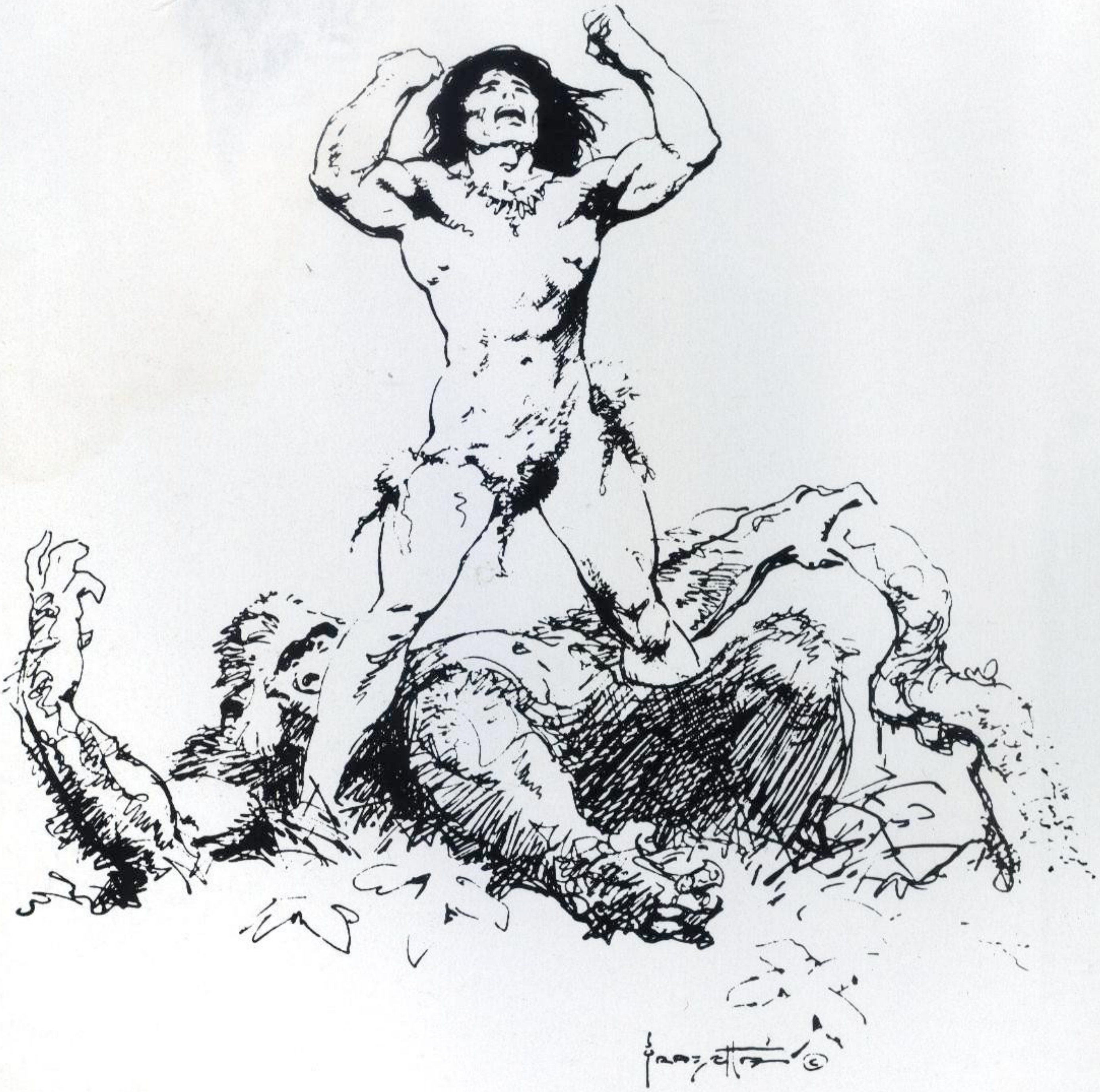

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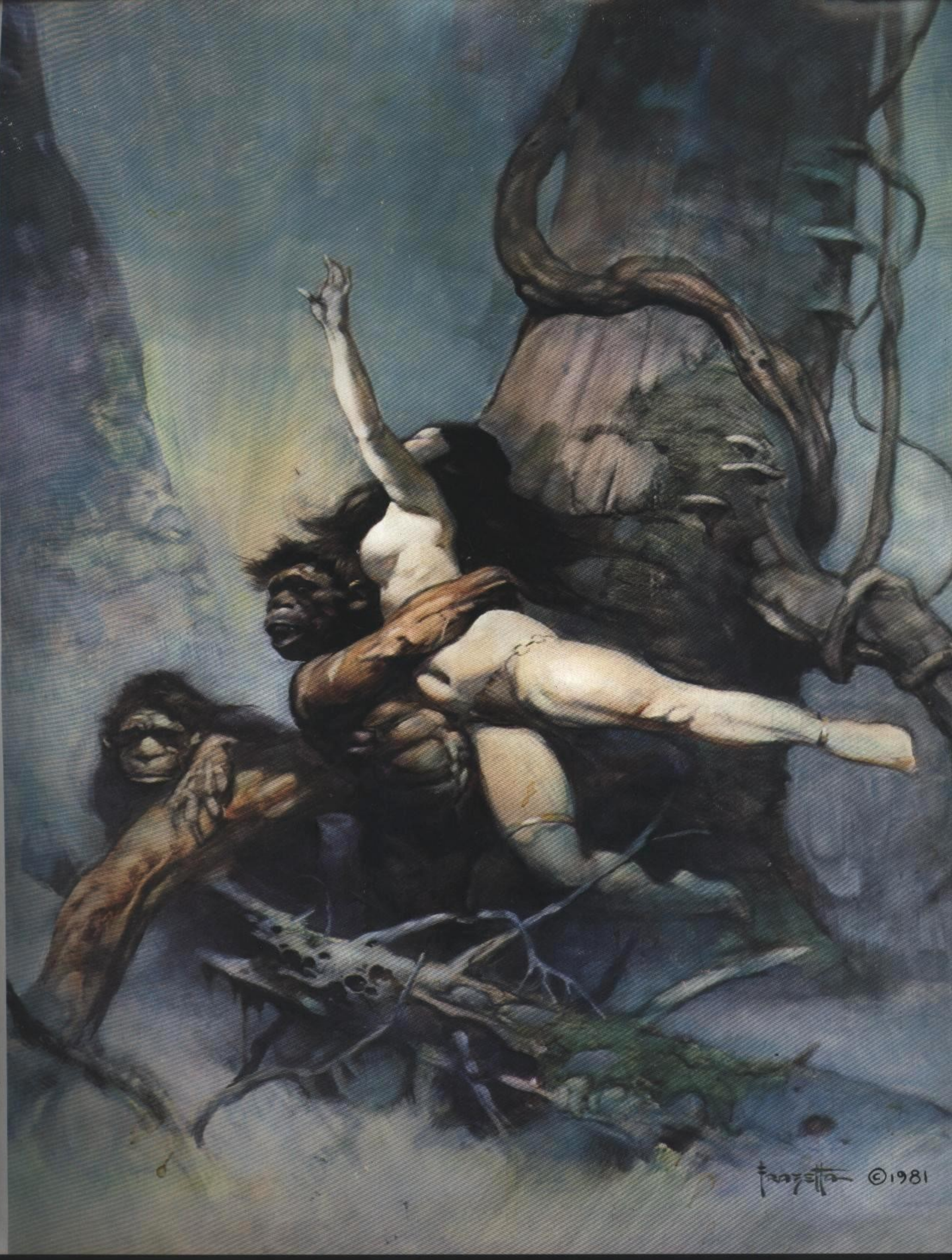

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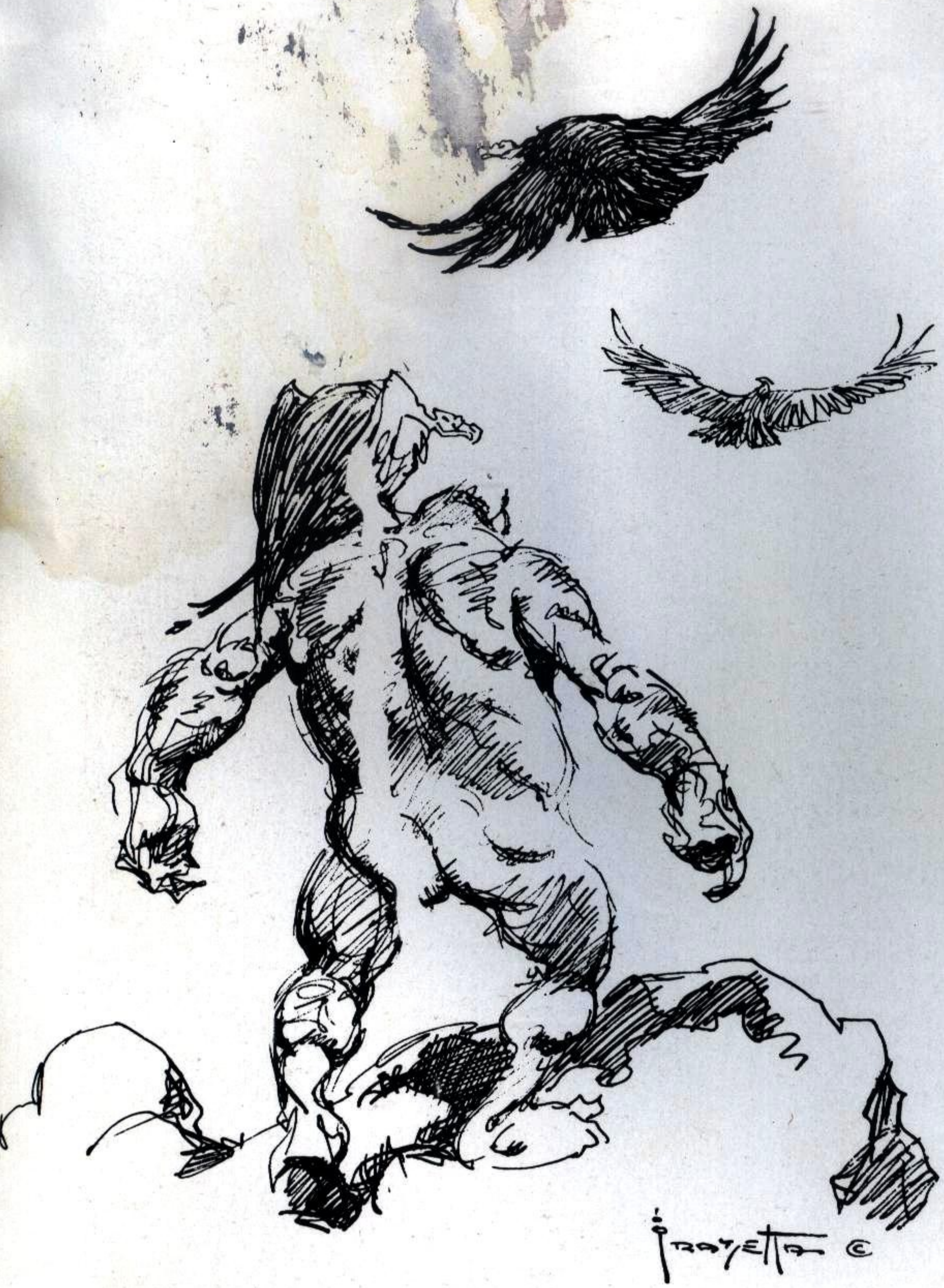

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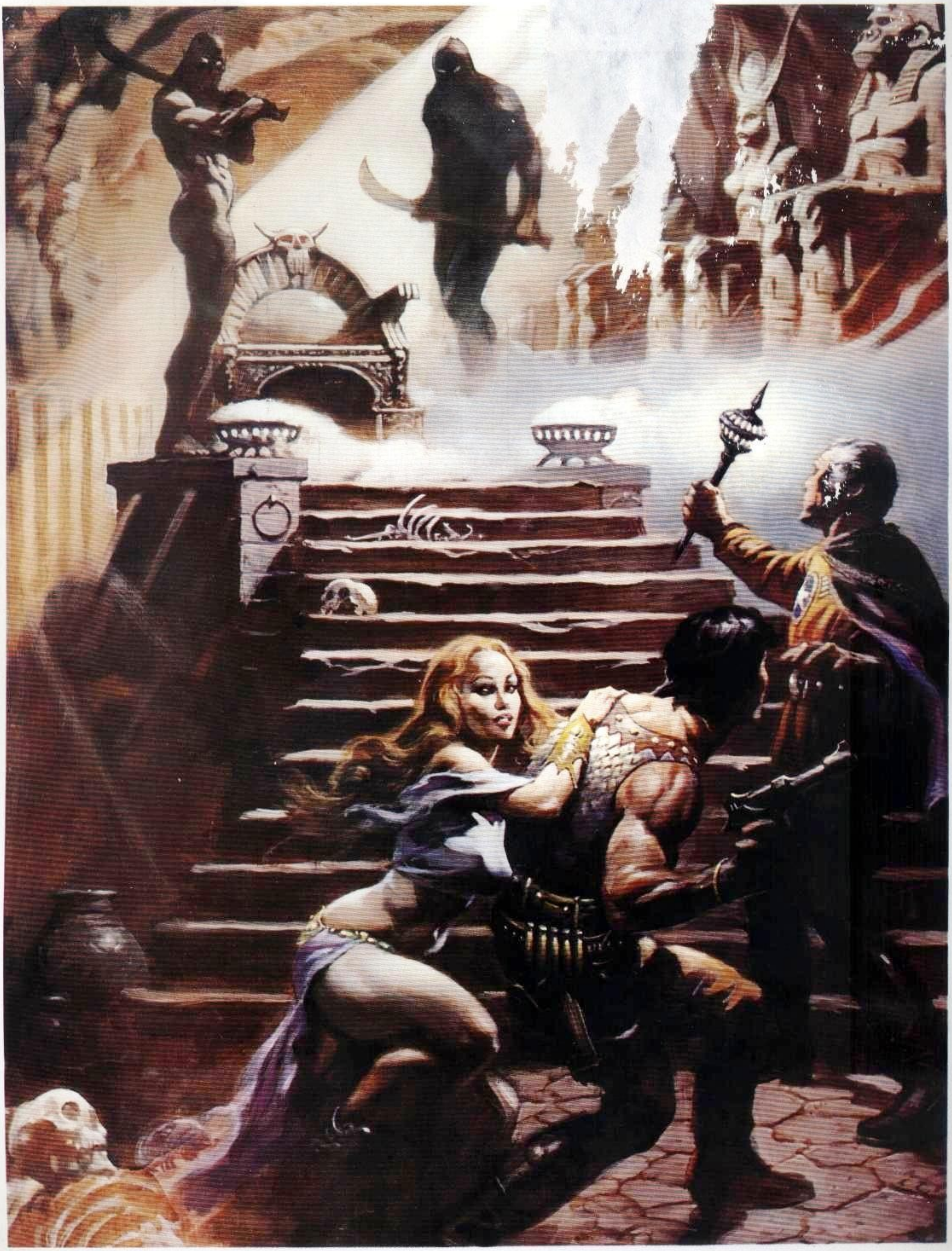

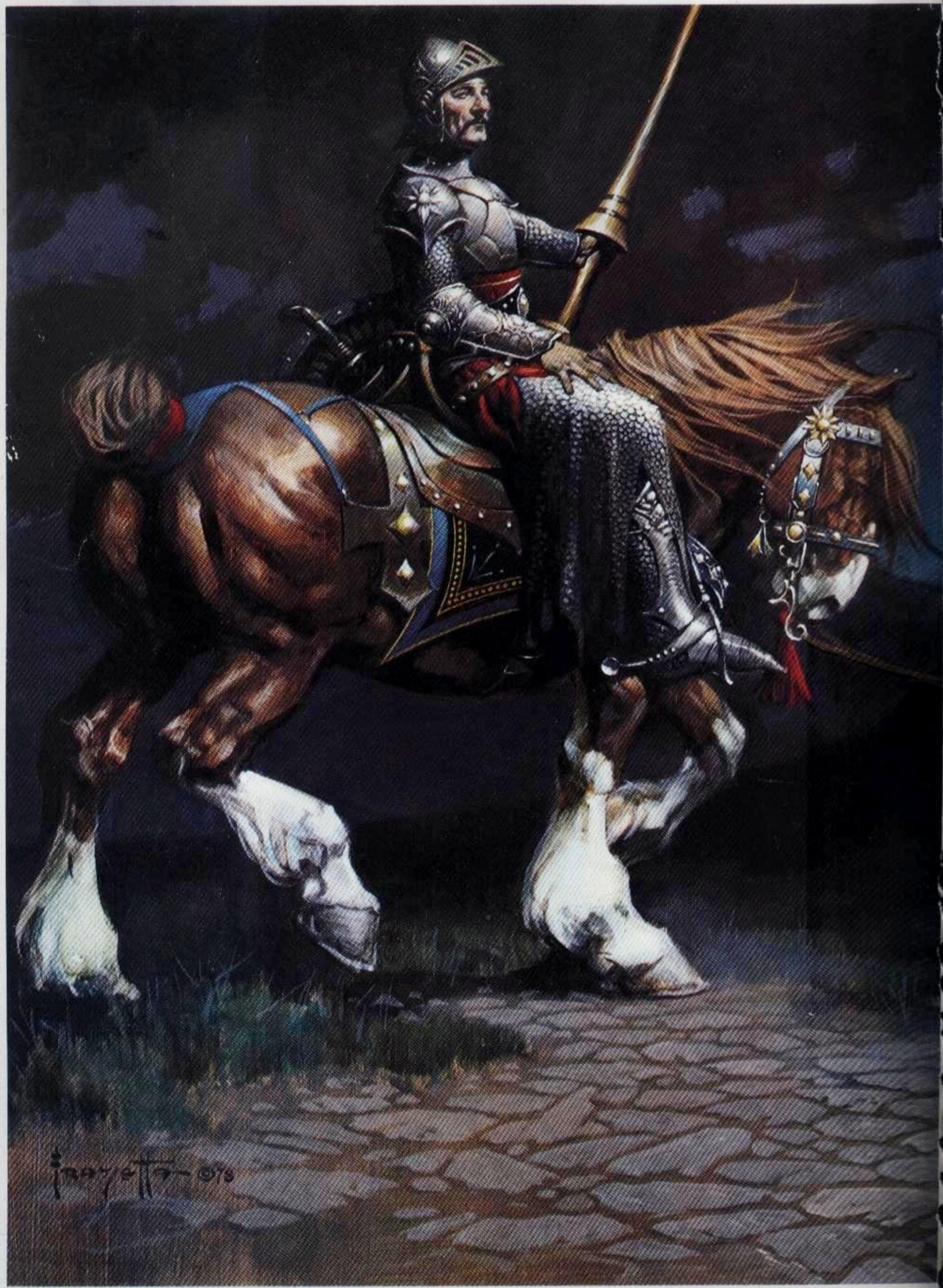
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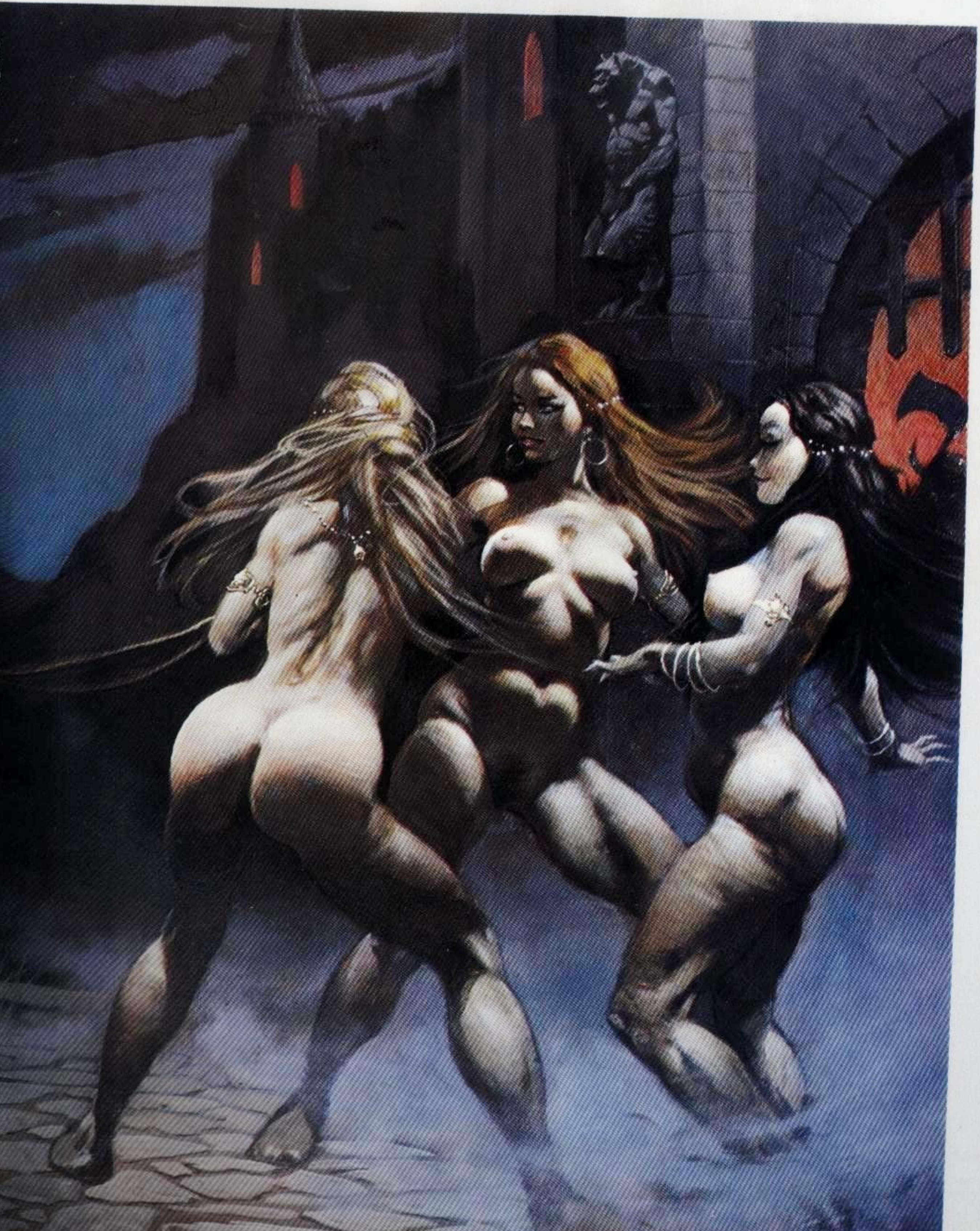

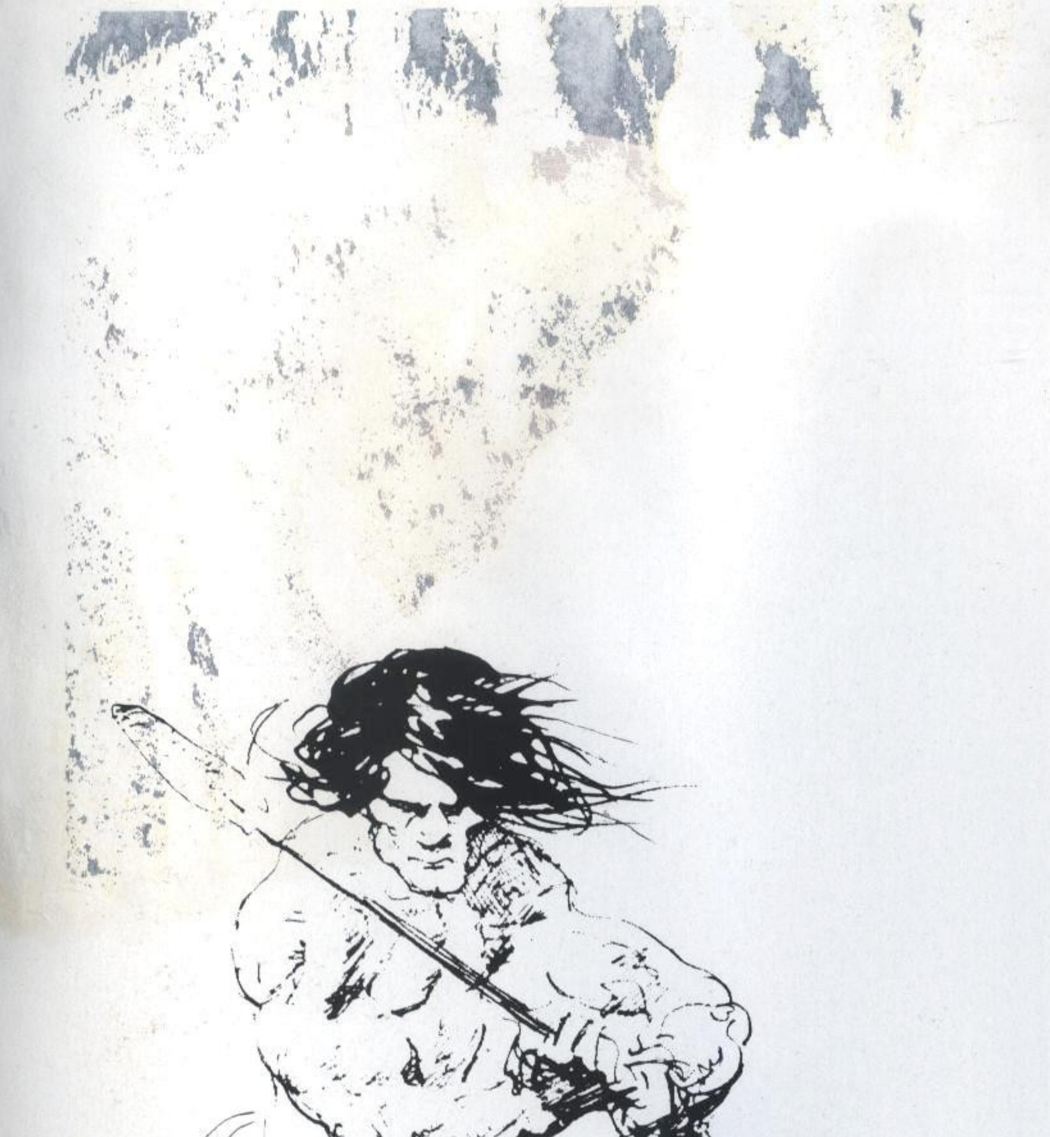

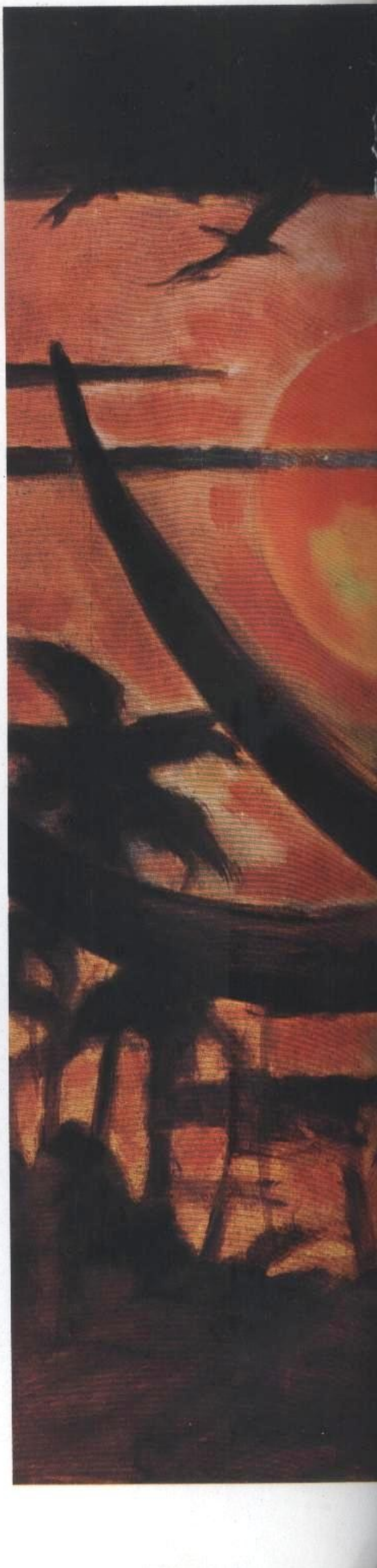

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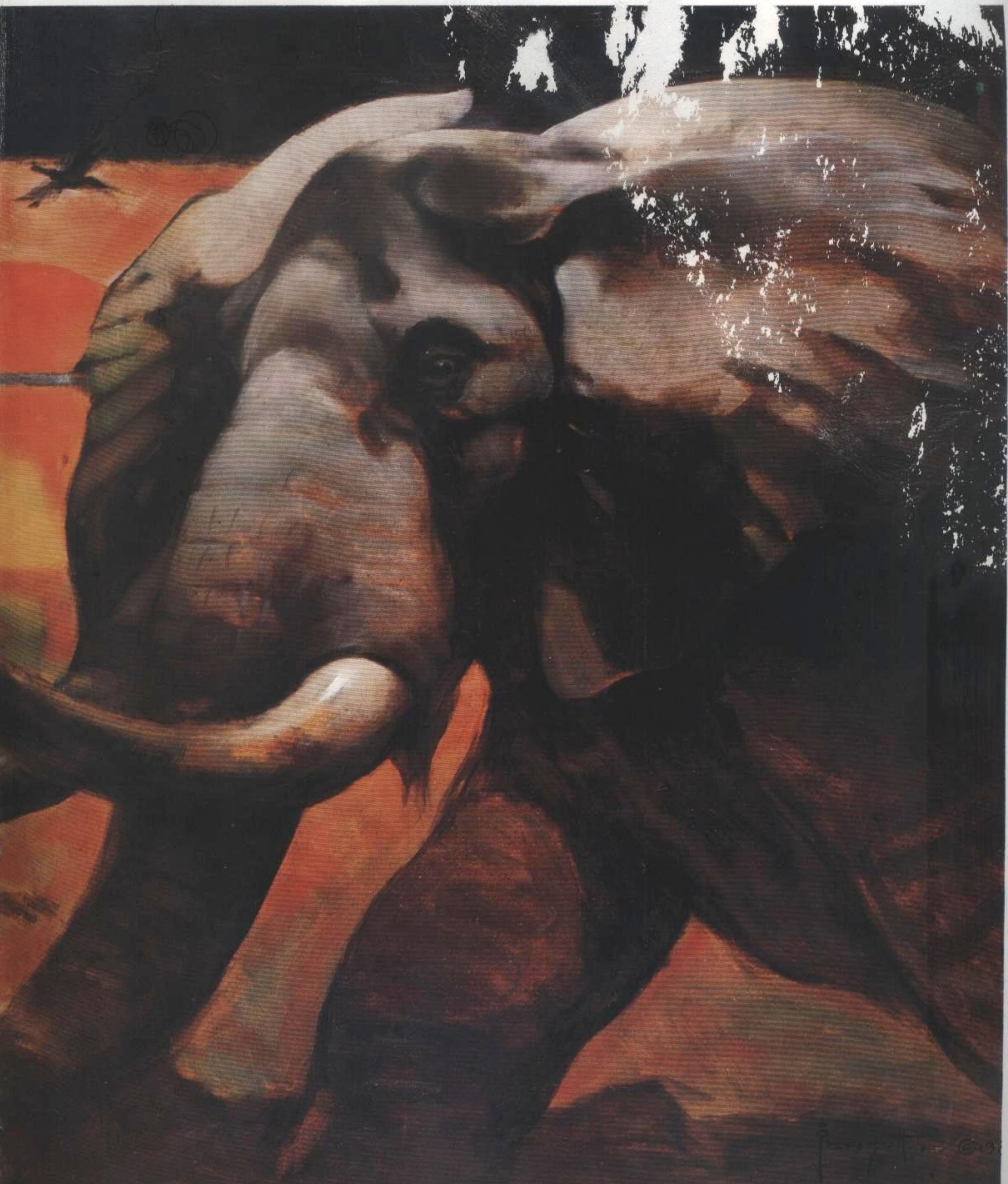
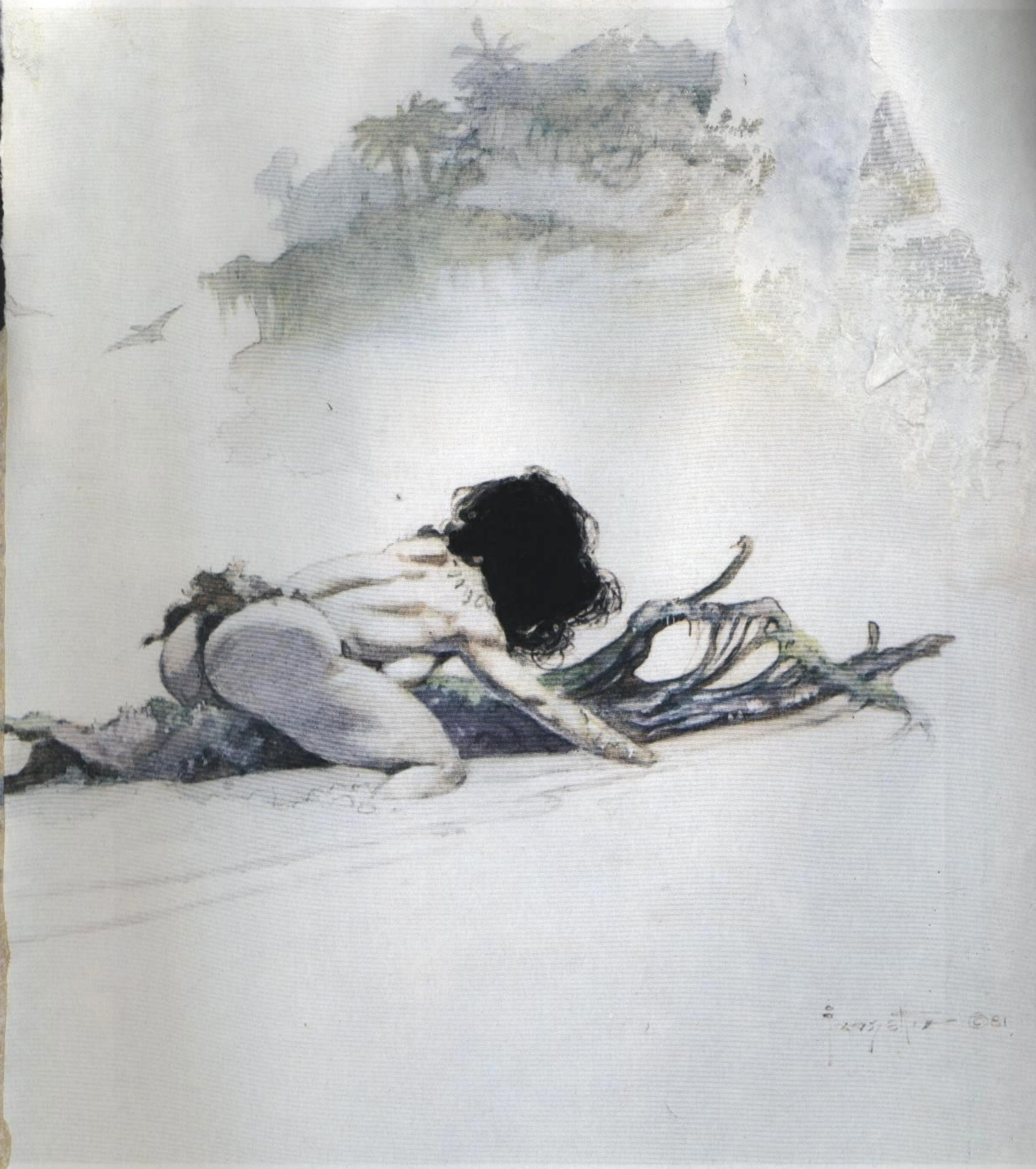


GIRL ON THE RIVER: painting for the Bakshi-Frazetta movie "Fire and Ice"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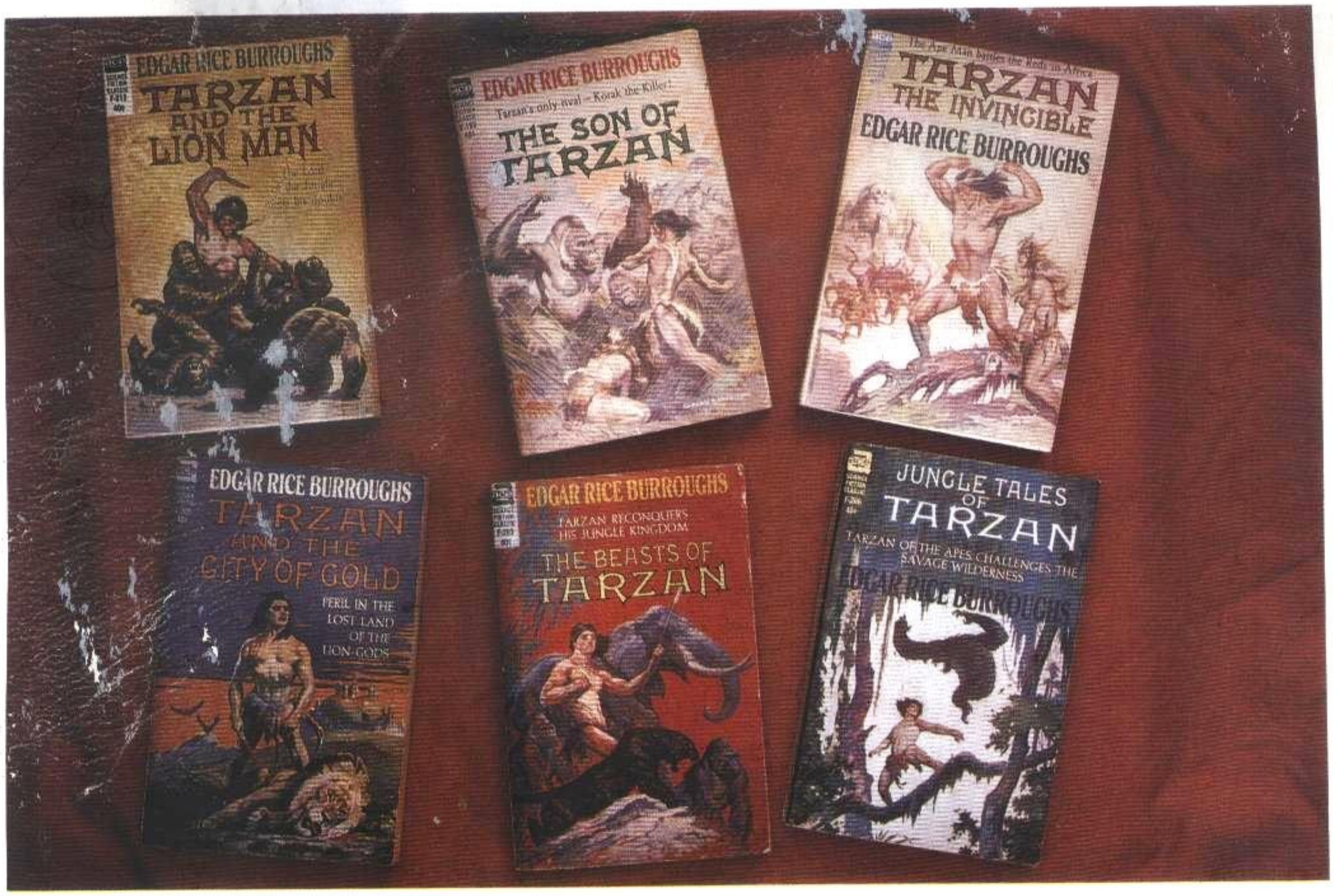
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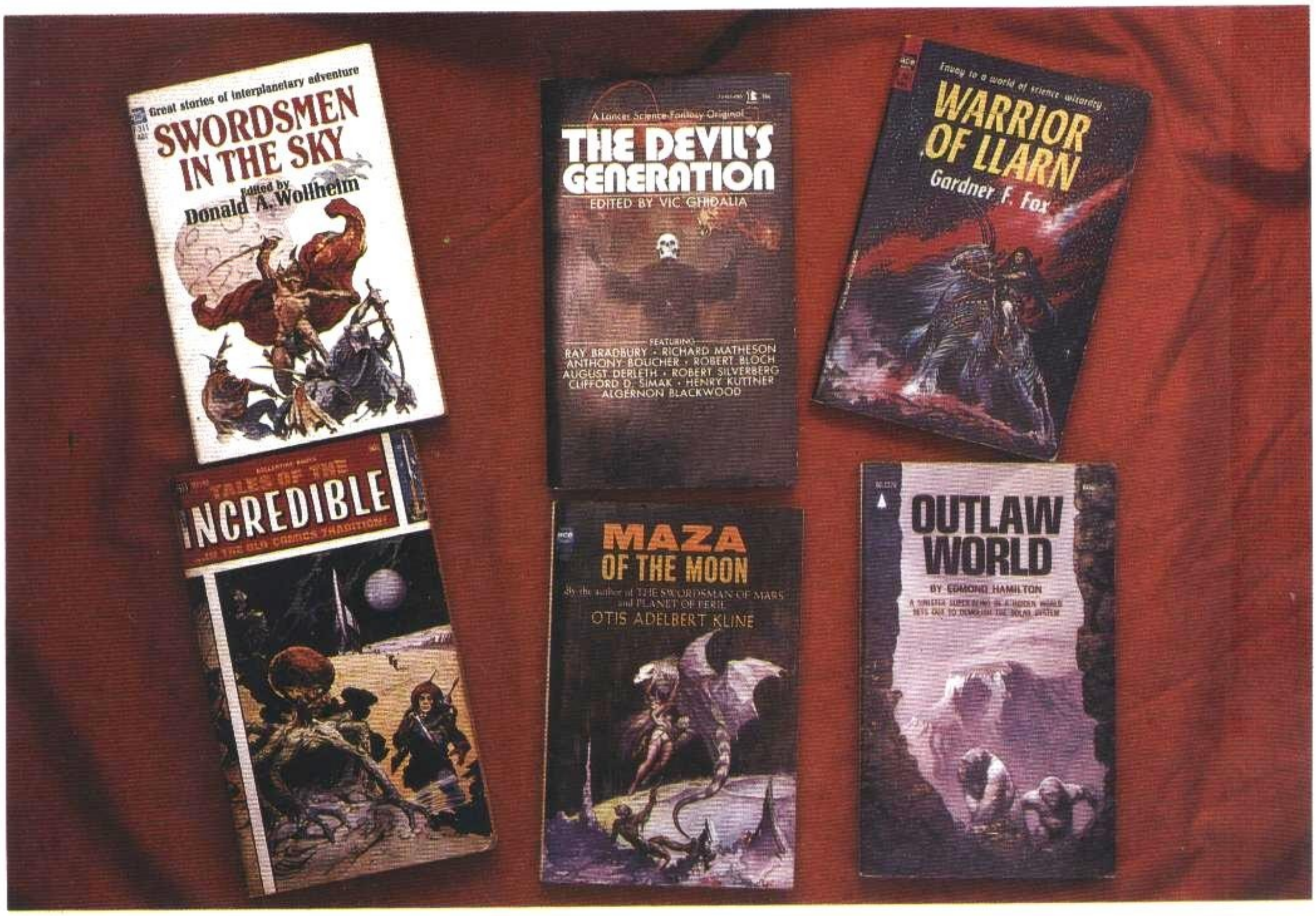
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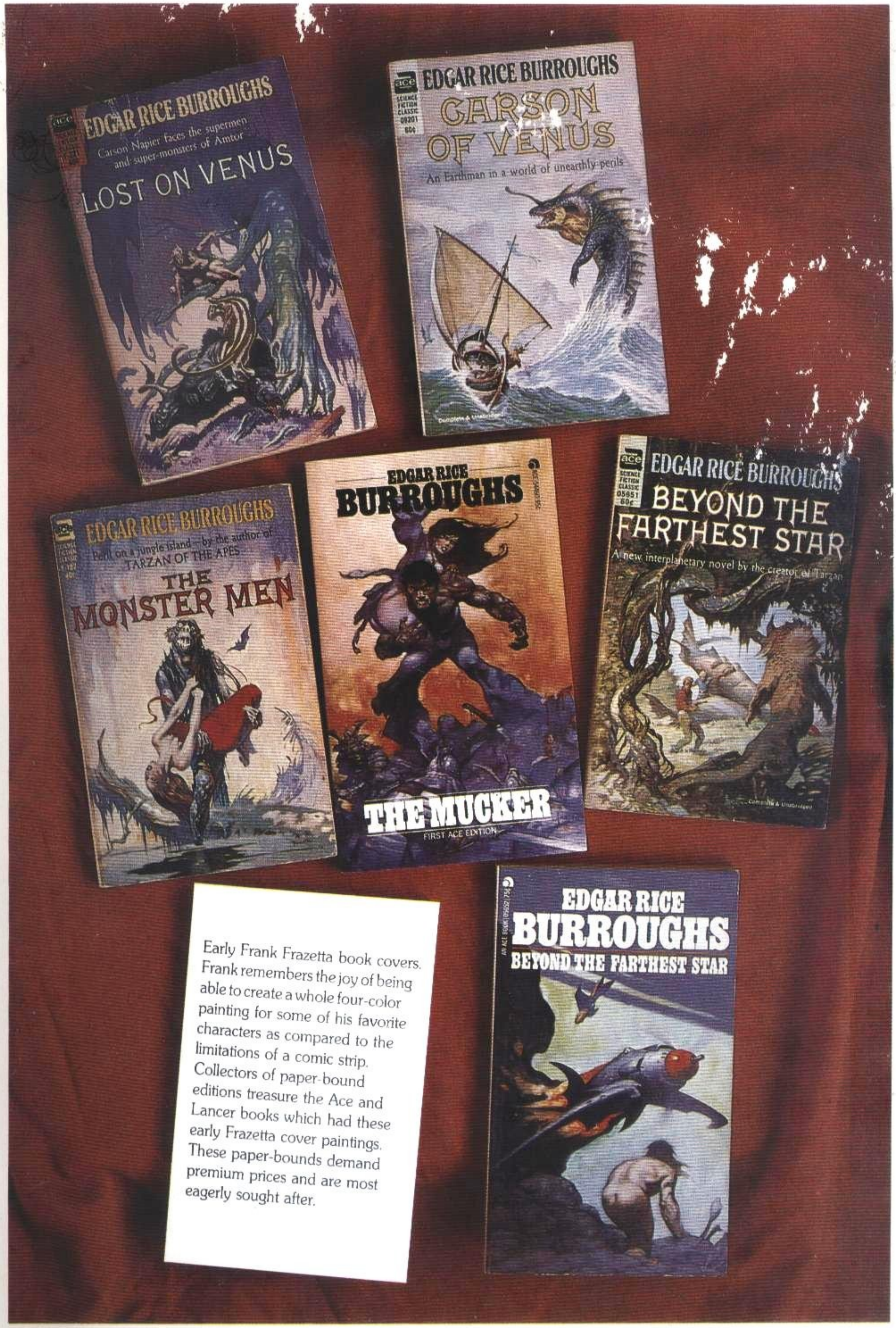
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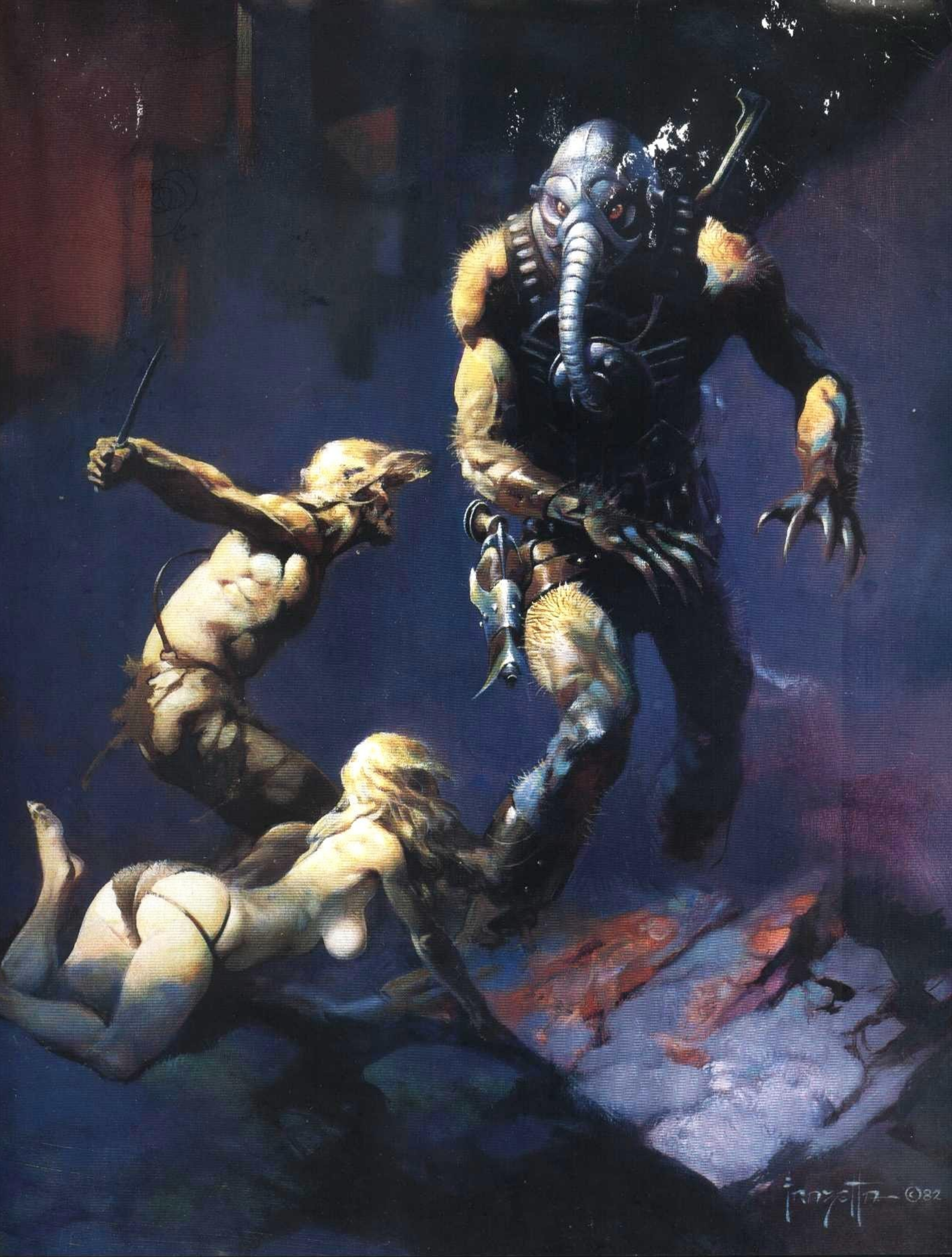
Early Frank Frazetta book covers. Frank remembers the joy of being able to create a whole four-color painting for some of his favorite characters as compared to the limitations of a comic strip. Collectors of paper-bound editions treasure the Ace and Lancer books which had these early Frazetta cover paintings. These paper-bounds demand premium prices and are most eagerly sought after.

BATTLEFIELD EARTH: based on the book by L. Ron Hubbard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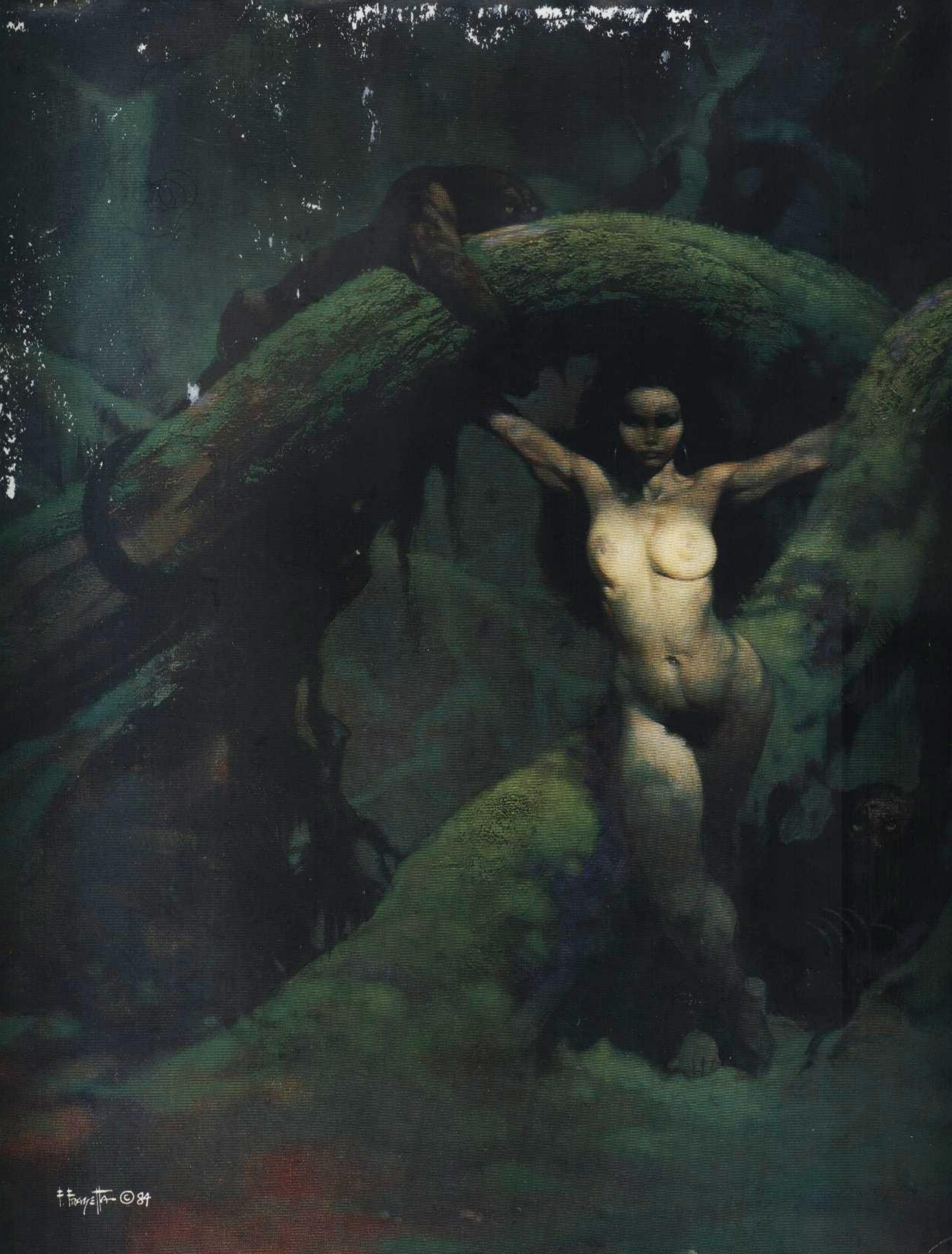
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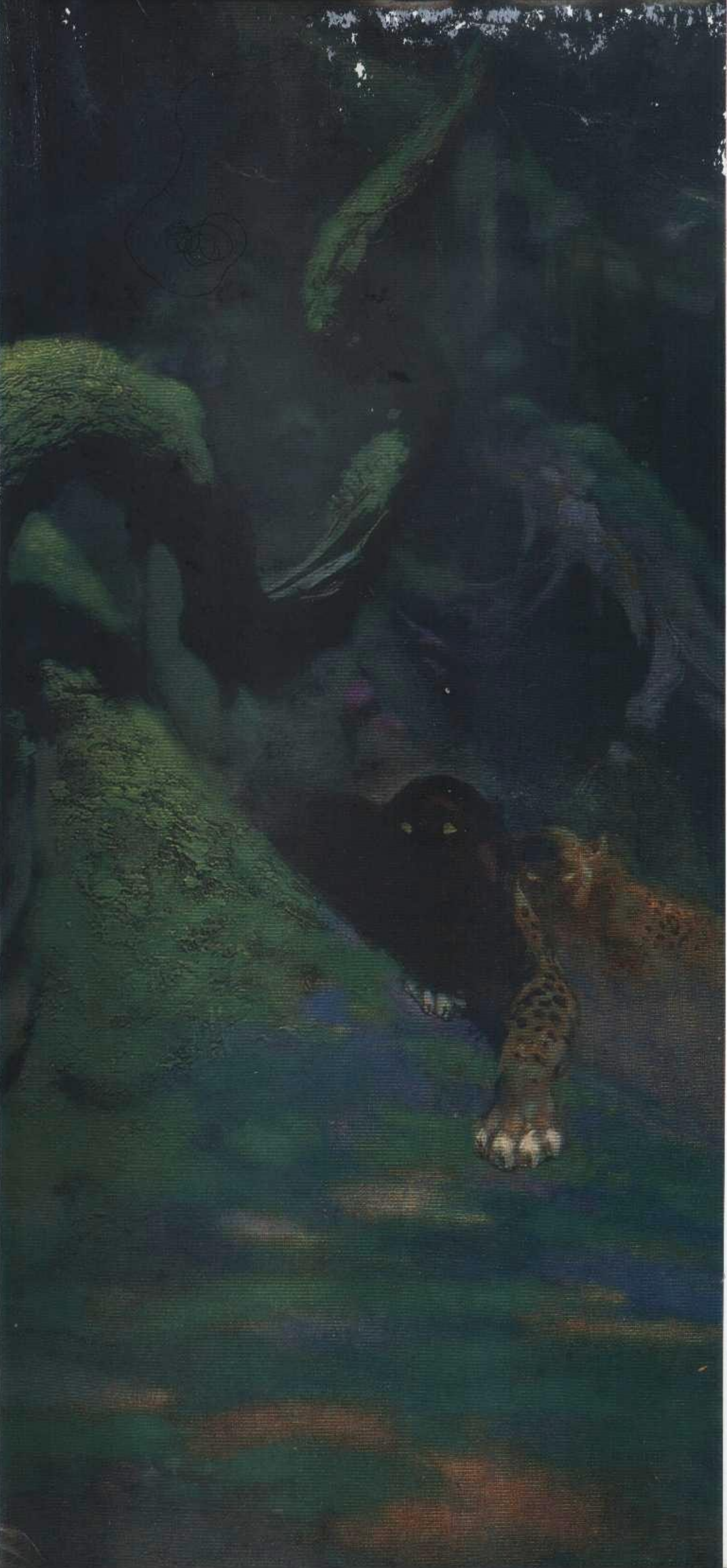
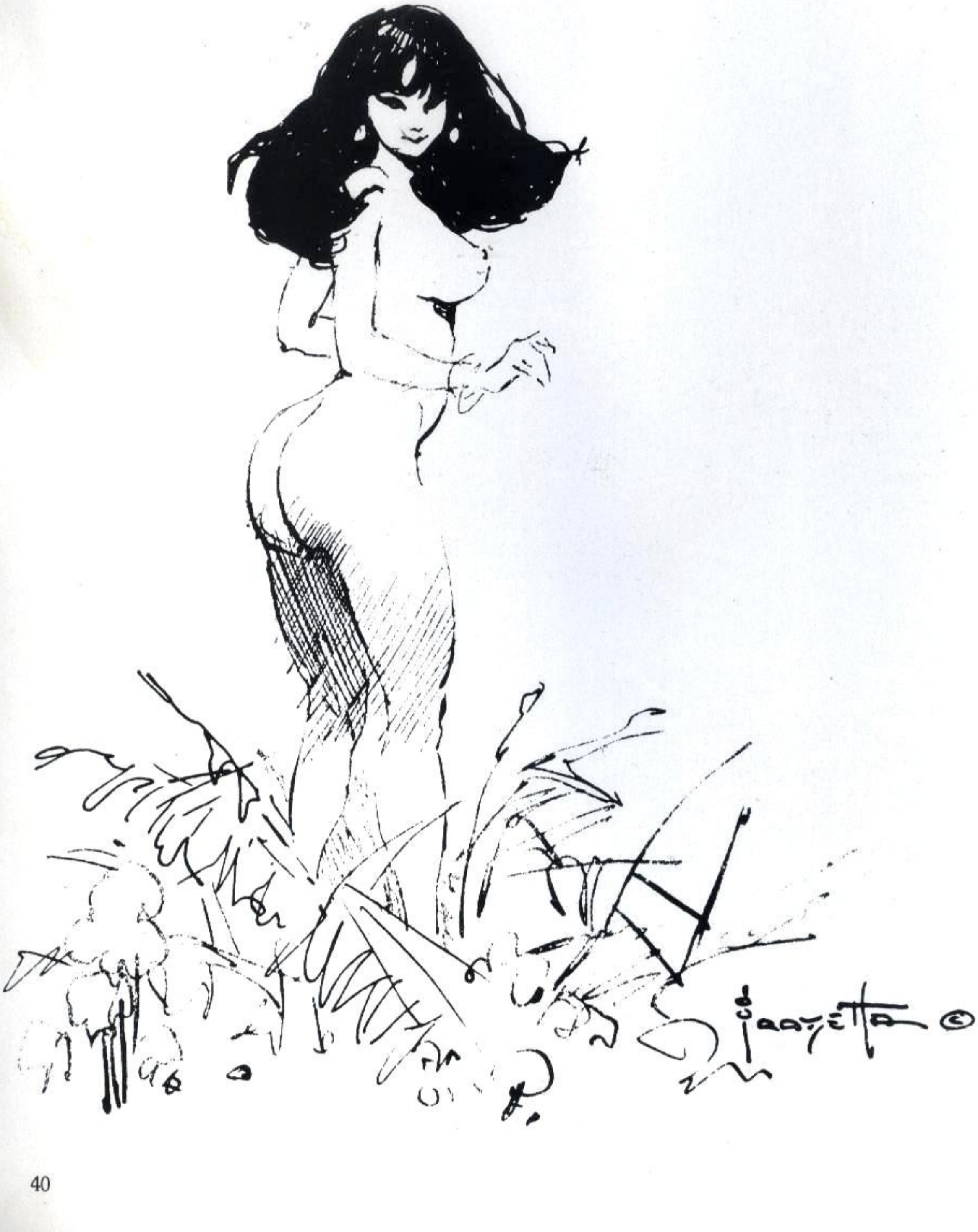
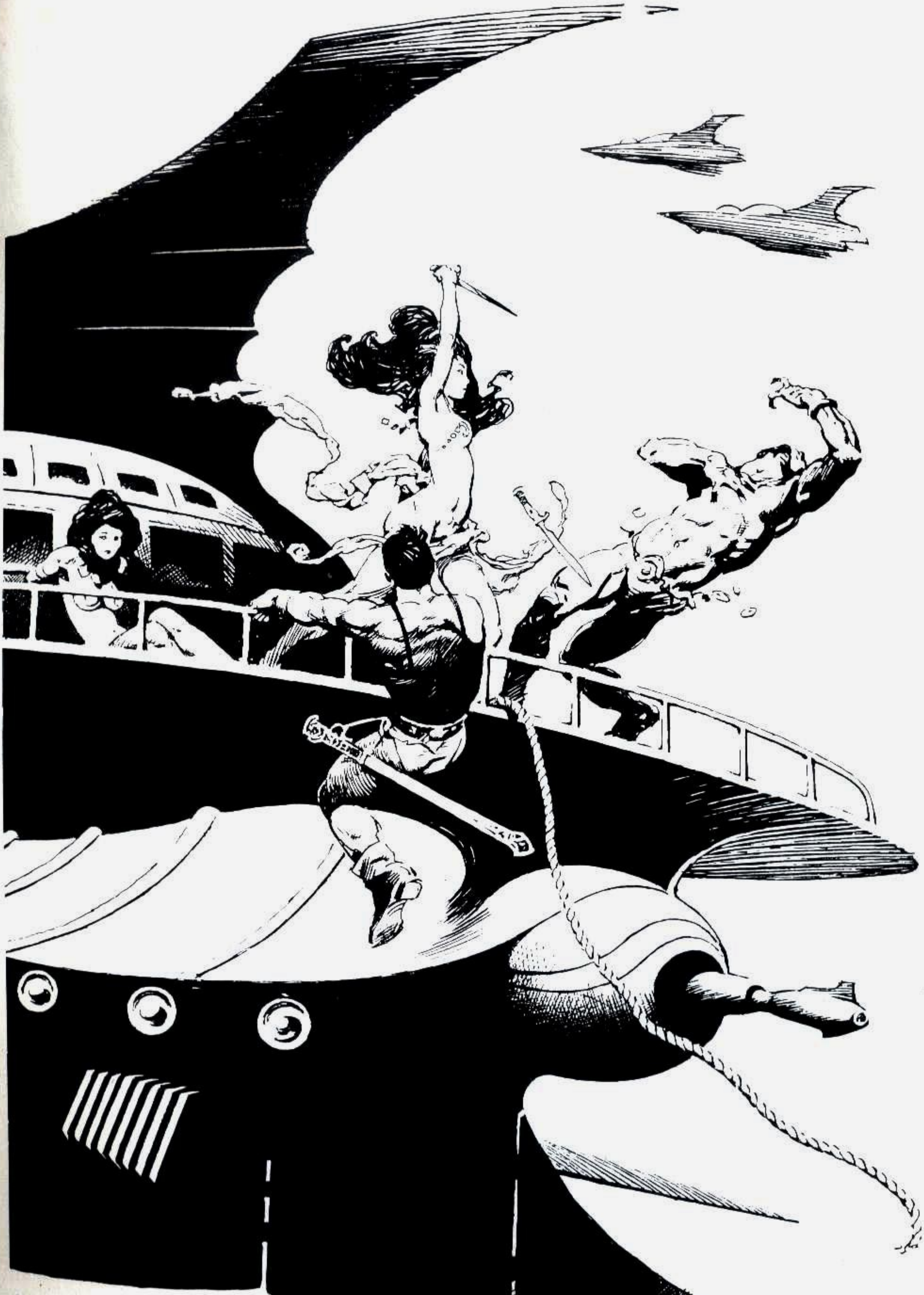


CAT GIRL



ATTACK ON THE SPACESHIP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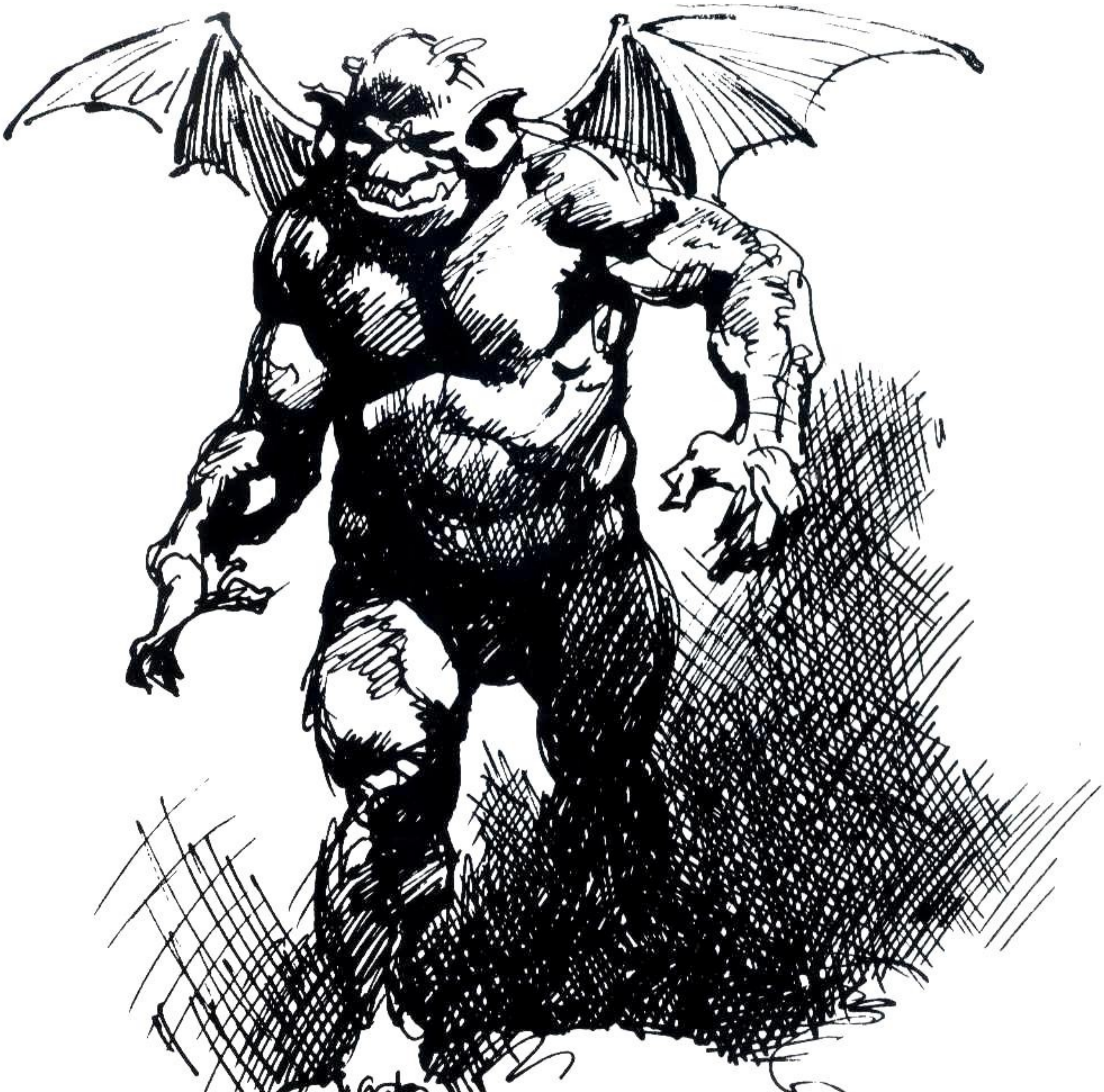

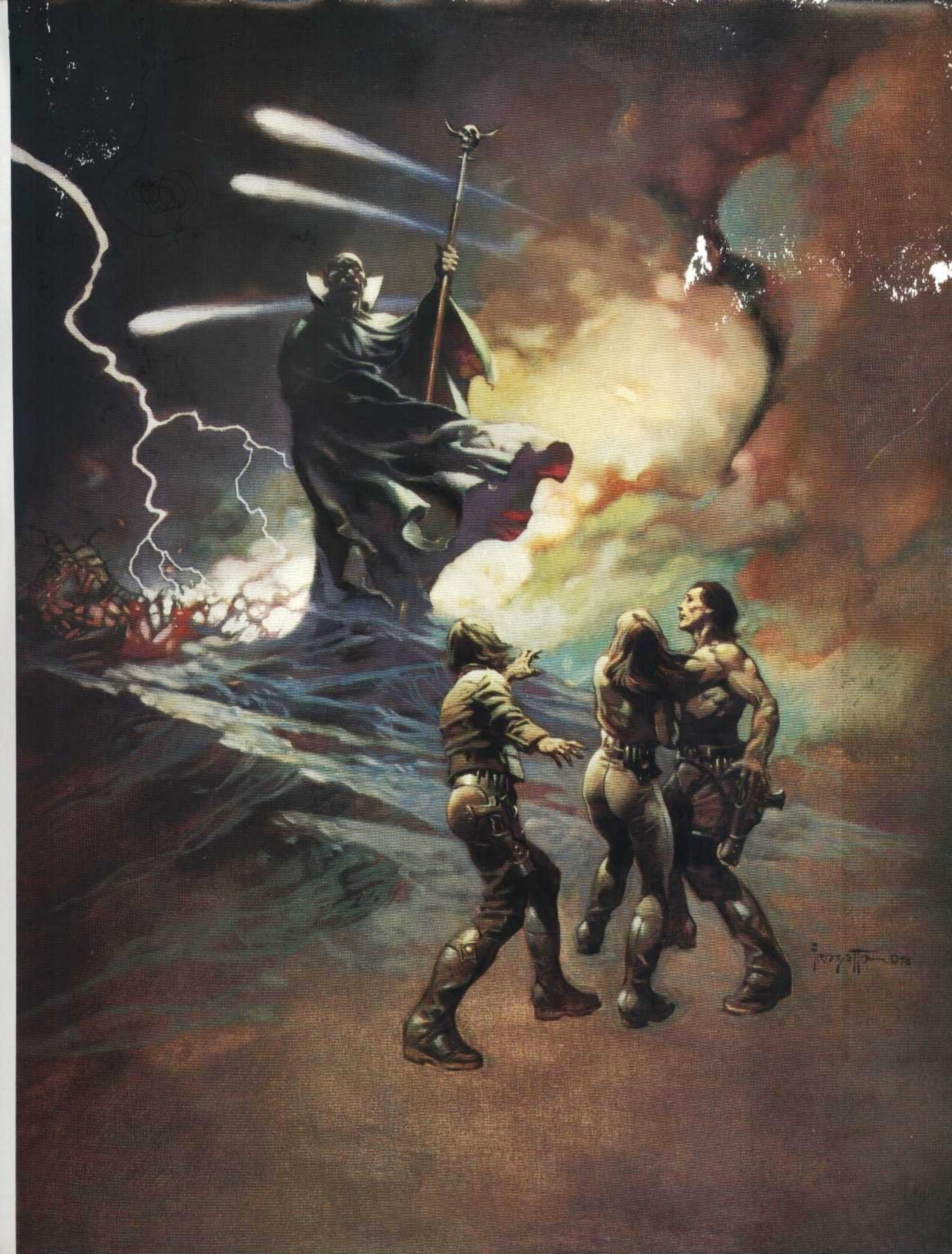
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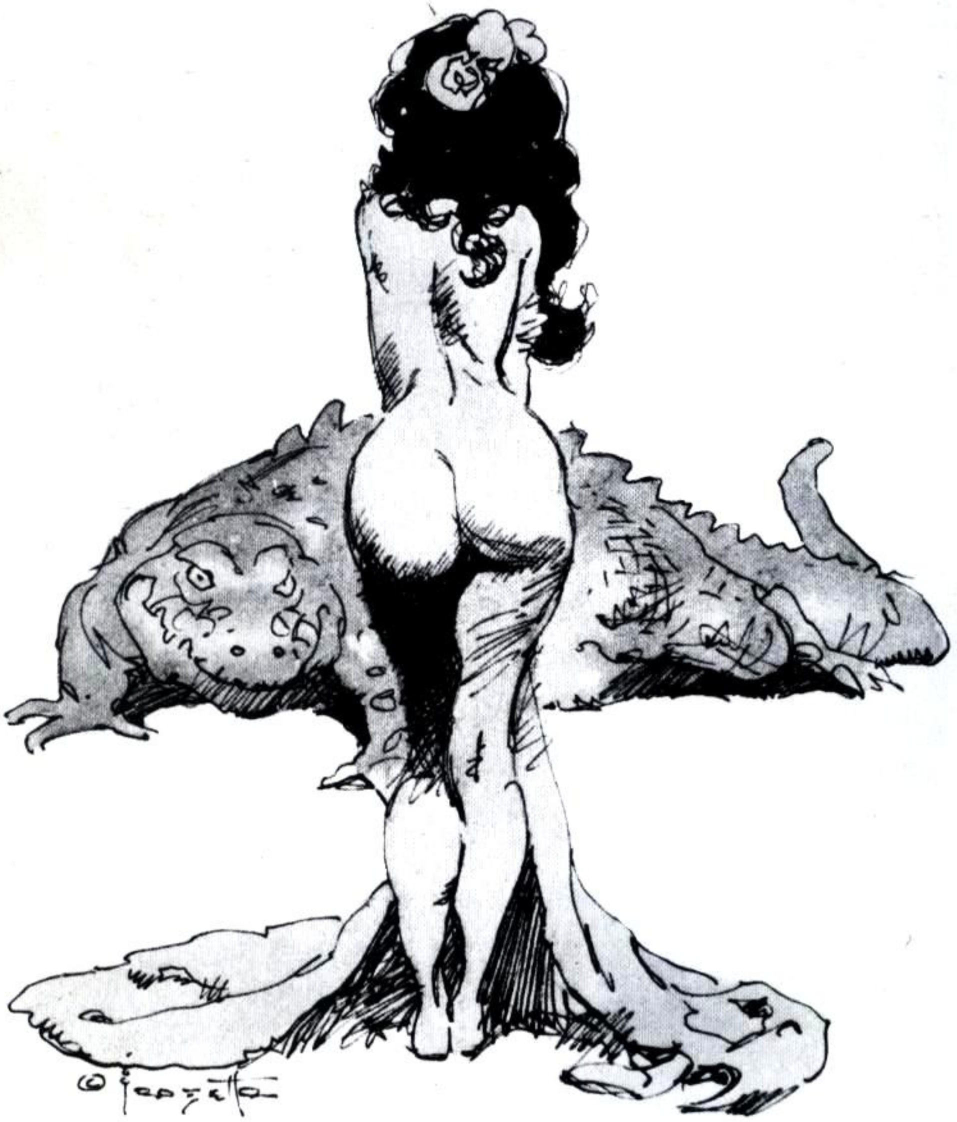
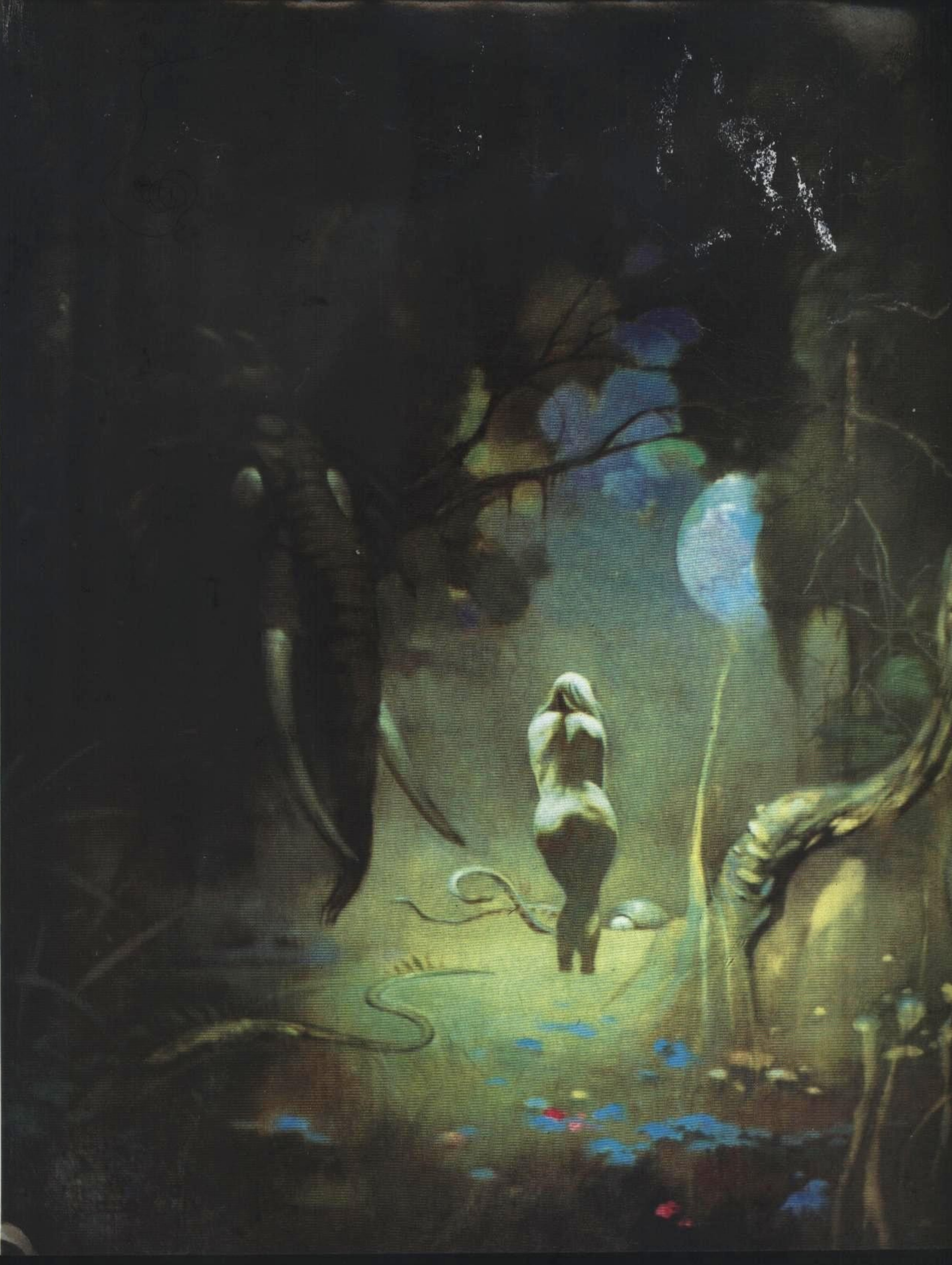
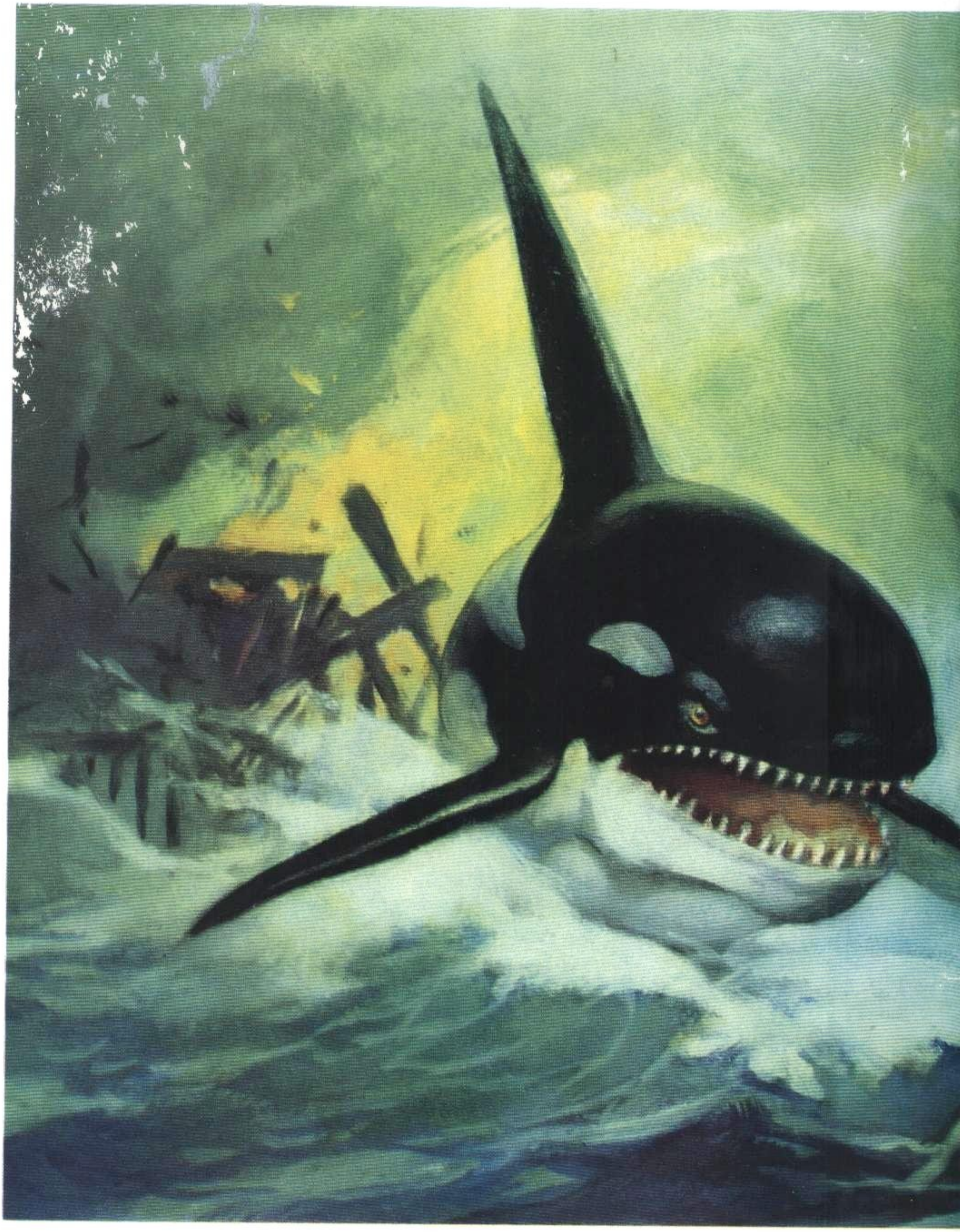


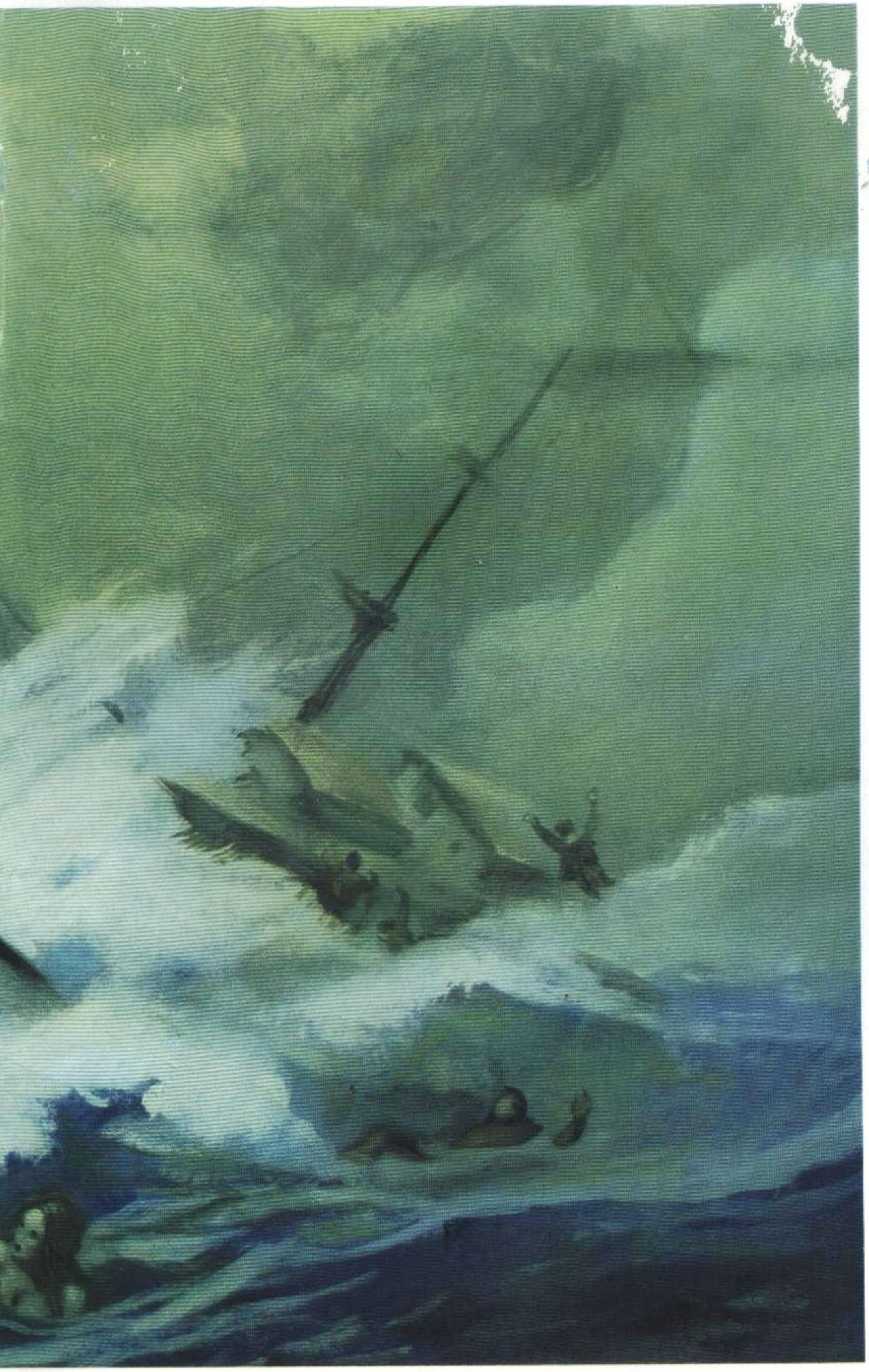
Frank Frazetta's consistent drive for perfection results in his painting and repainting in the creation of a single work. To visit him can mean that one sees a really beautiful painting in progress only to find that it has not met his high standards and that he has changed it radically. A number of Frank's concepts have matured in this way. This early version of SWAMP DEMON (the later version is Plate 35 in THE FANTASTIC ART OF FRANK FRAZETTA: BOOK ONE) has its own beauty.

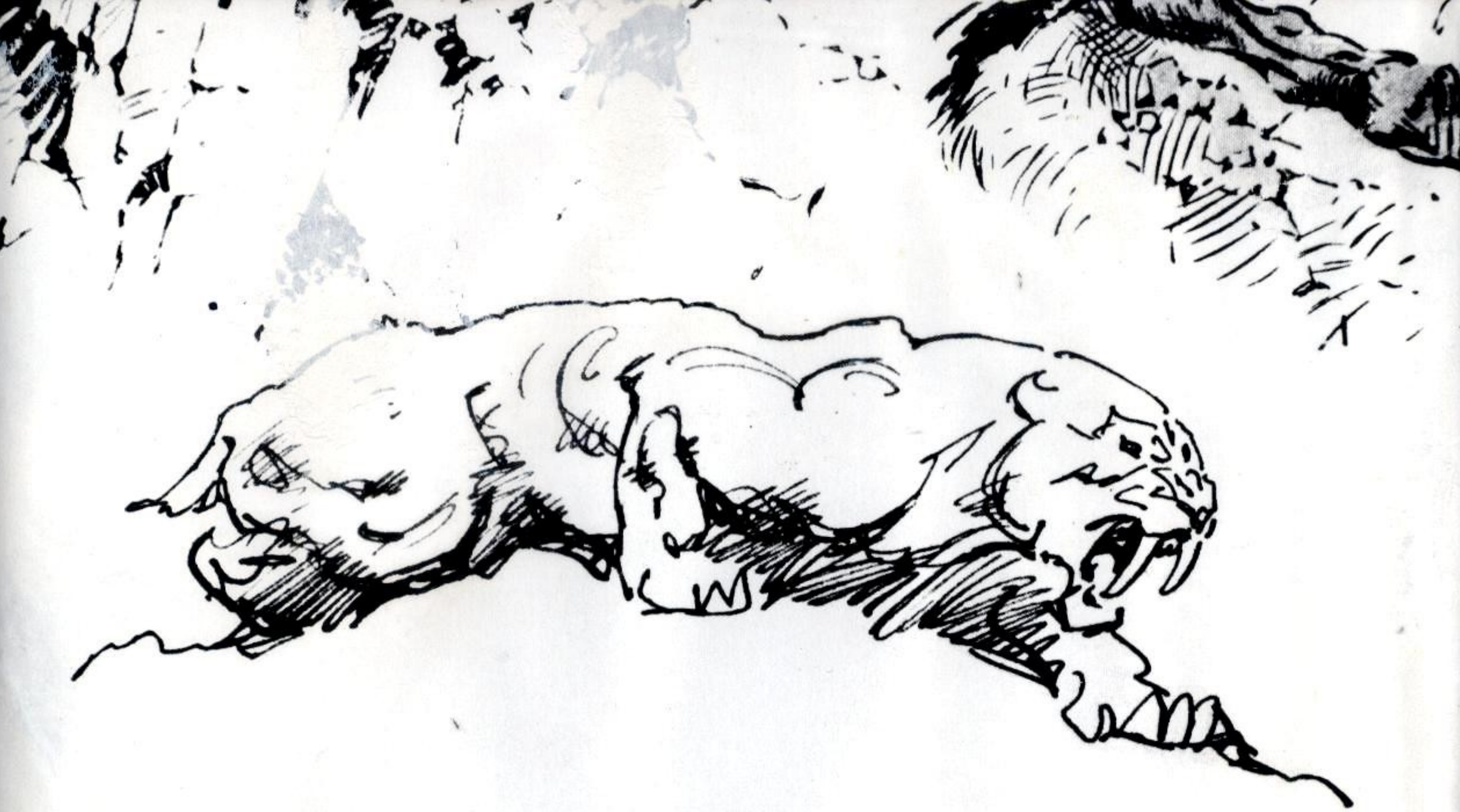
SWAMP DEMON (Early version)



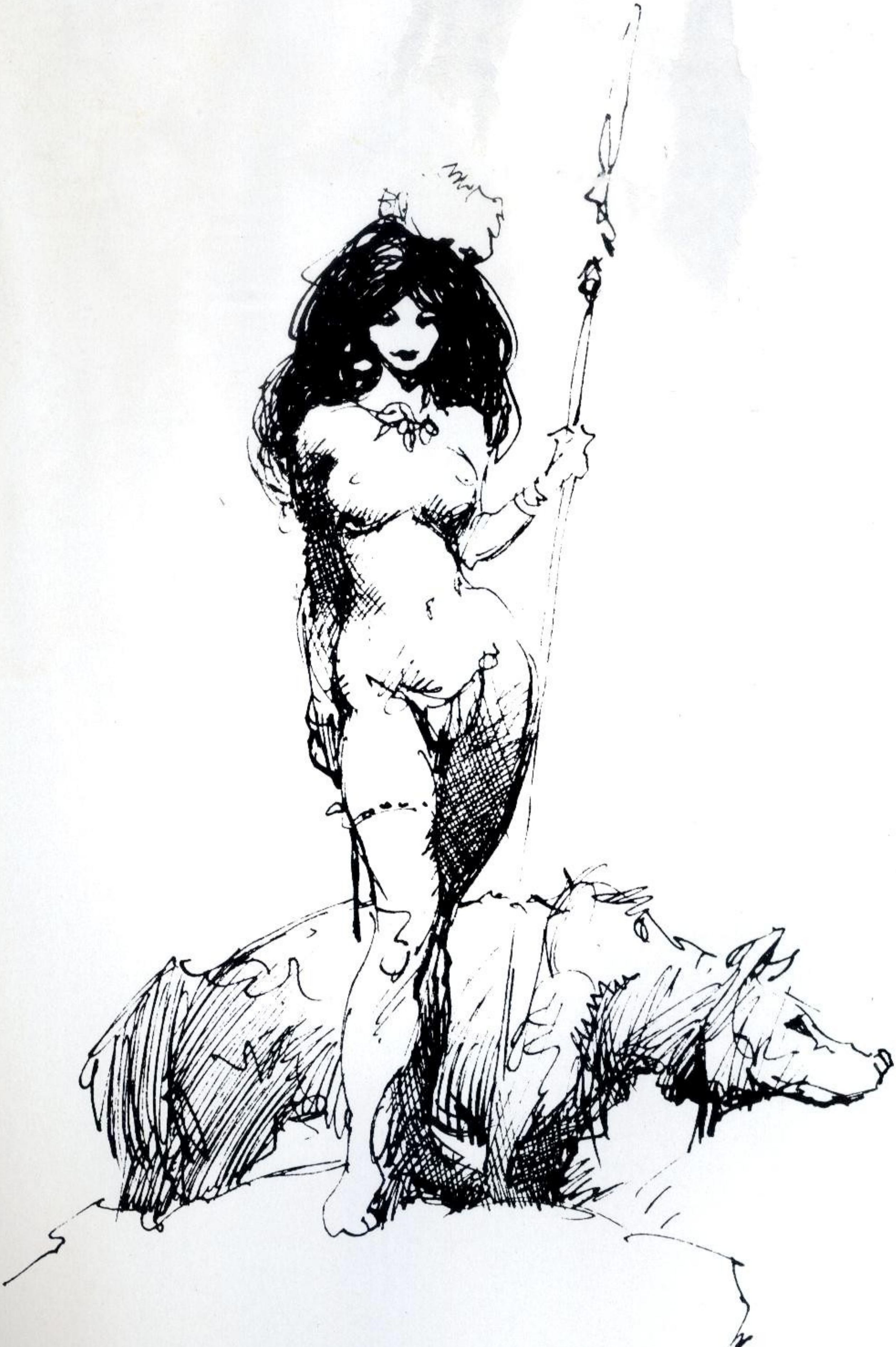


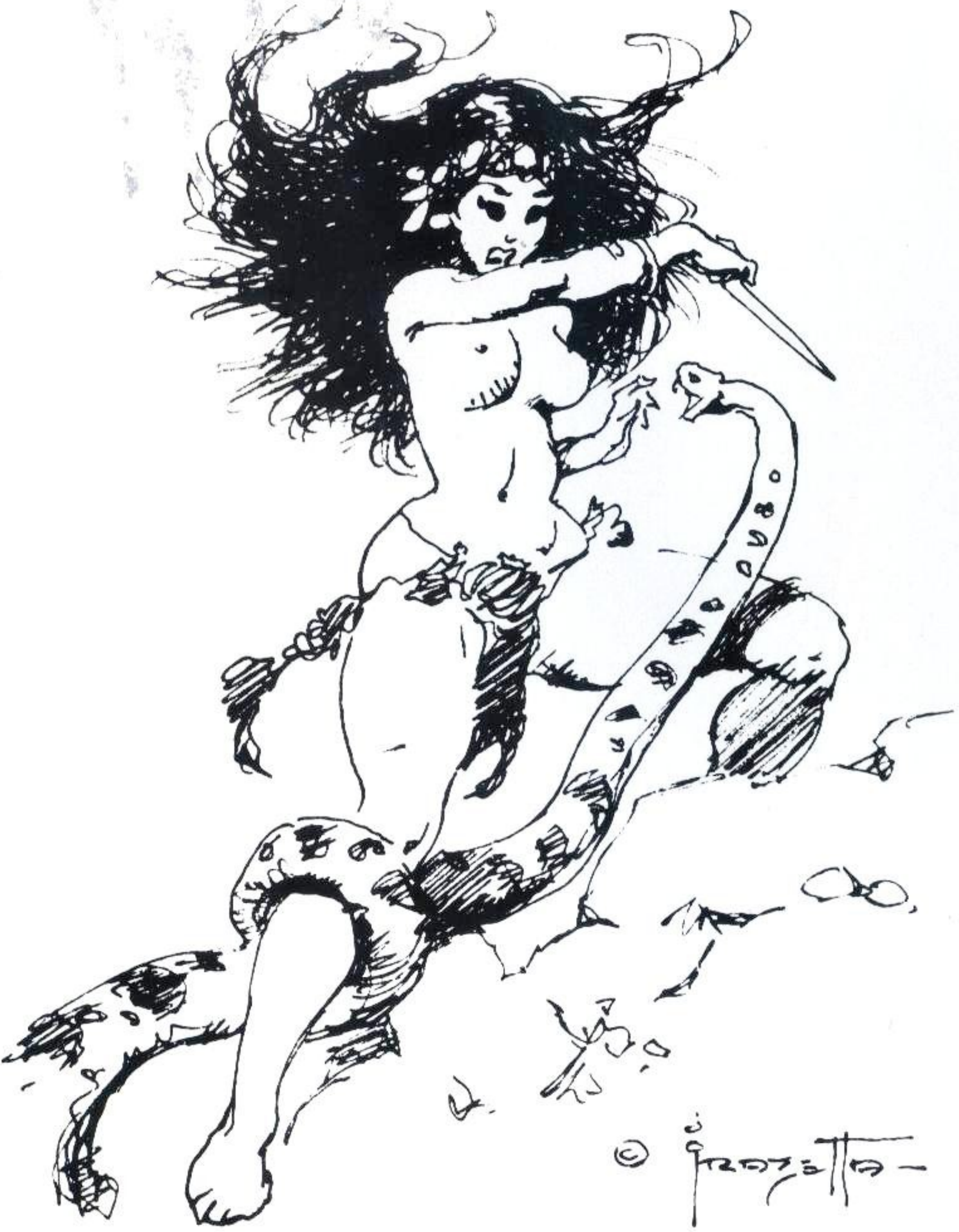
ORCA, KILLER WHALE



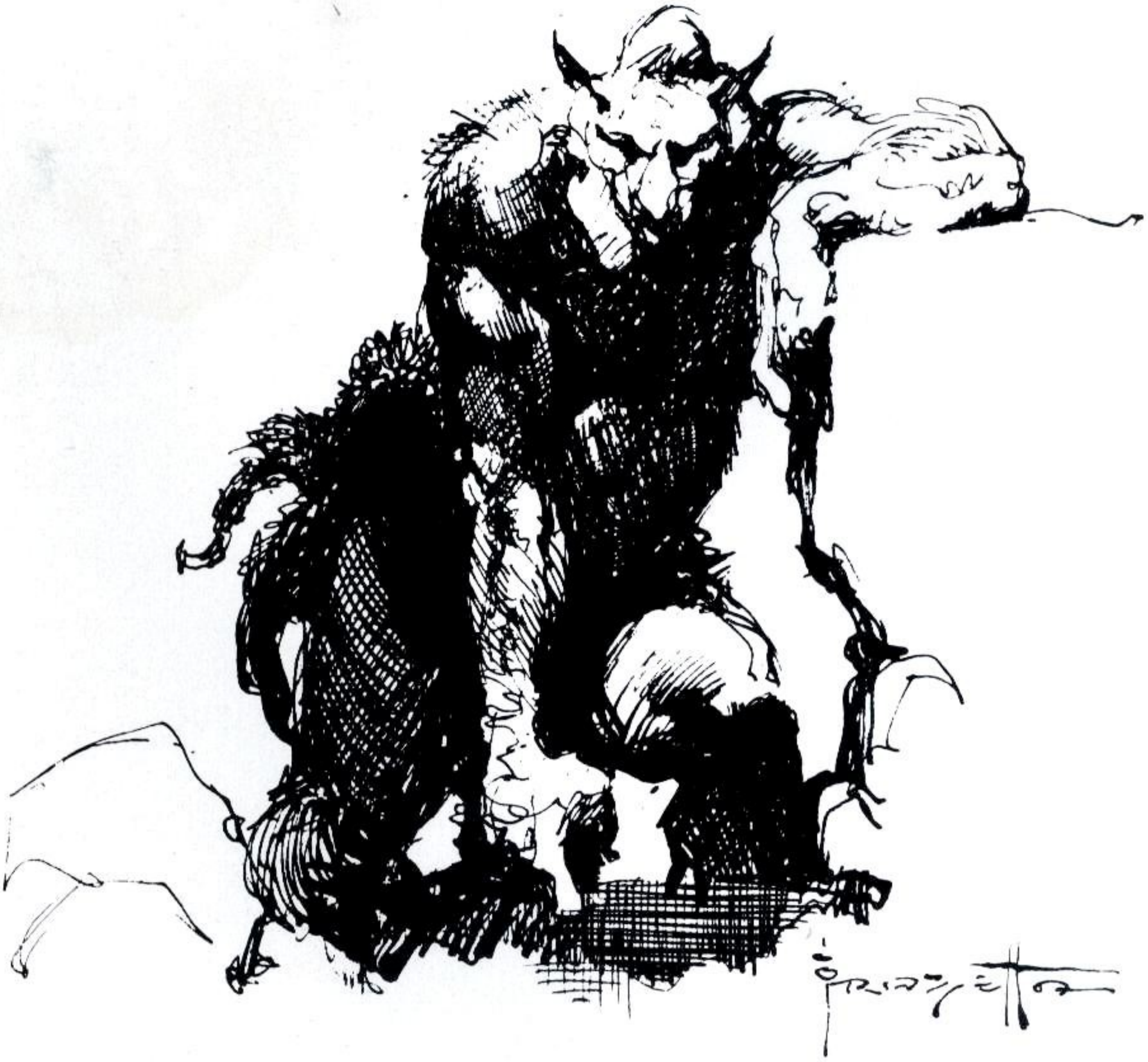


AFRICAN LION

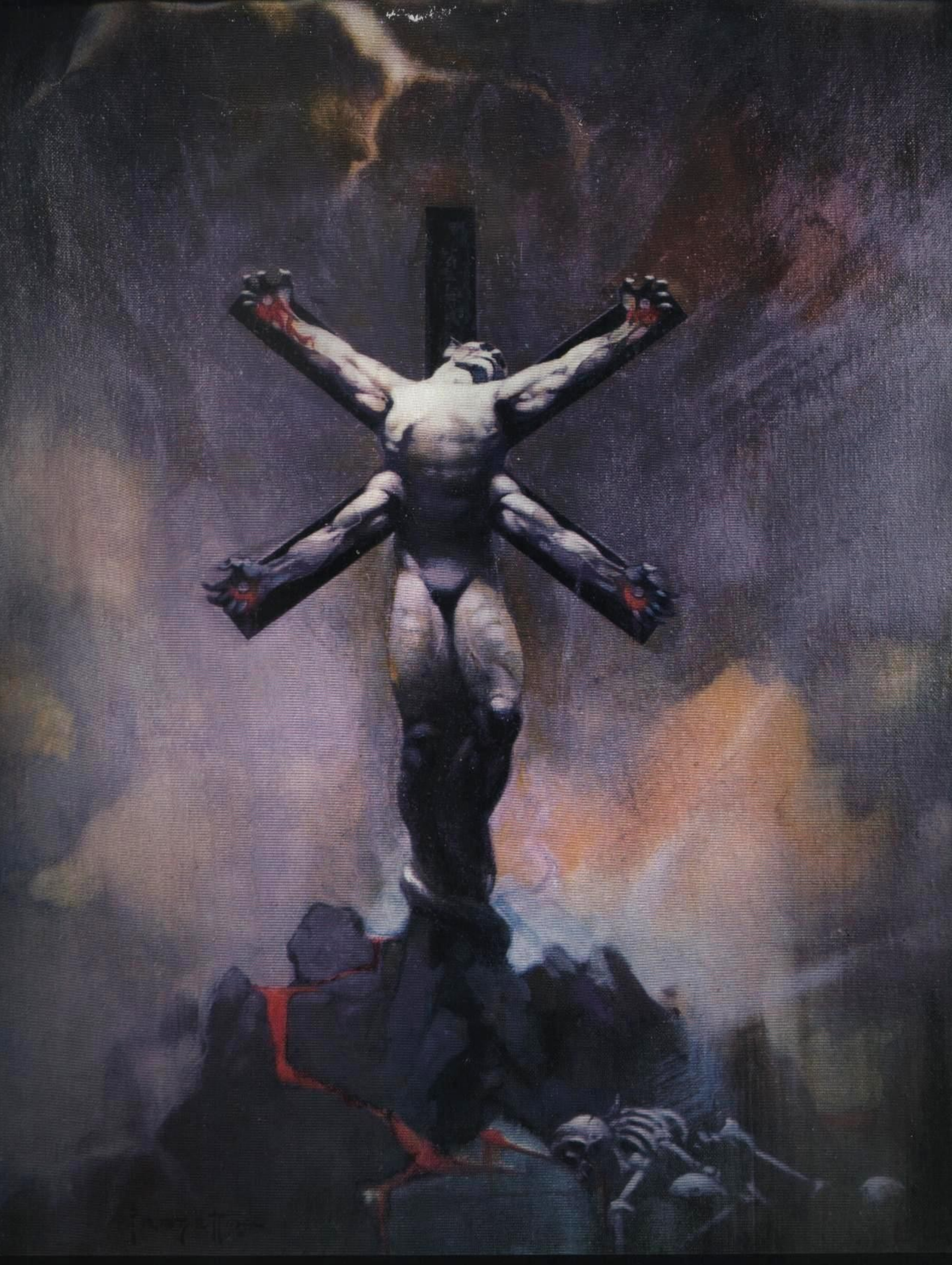


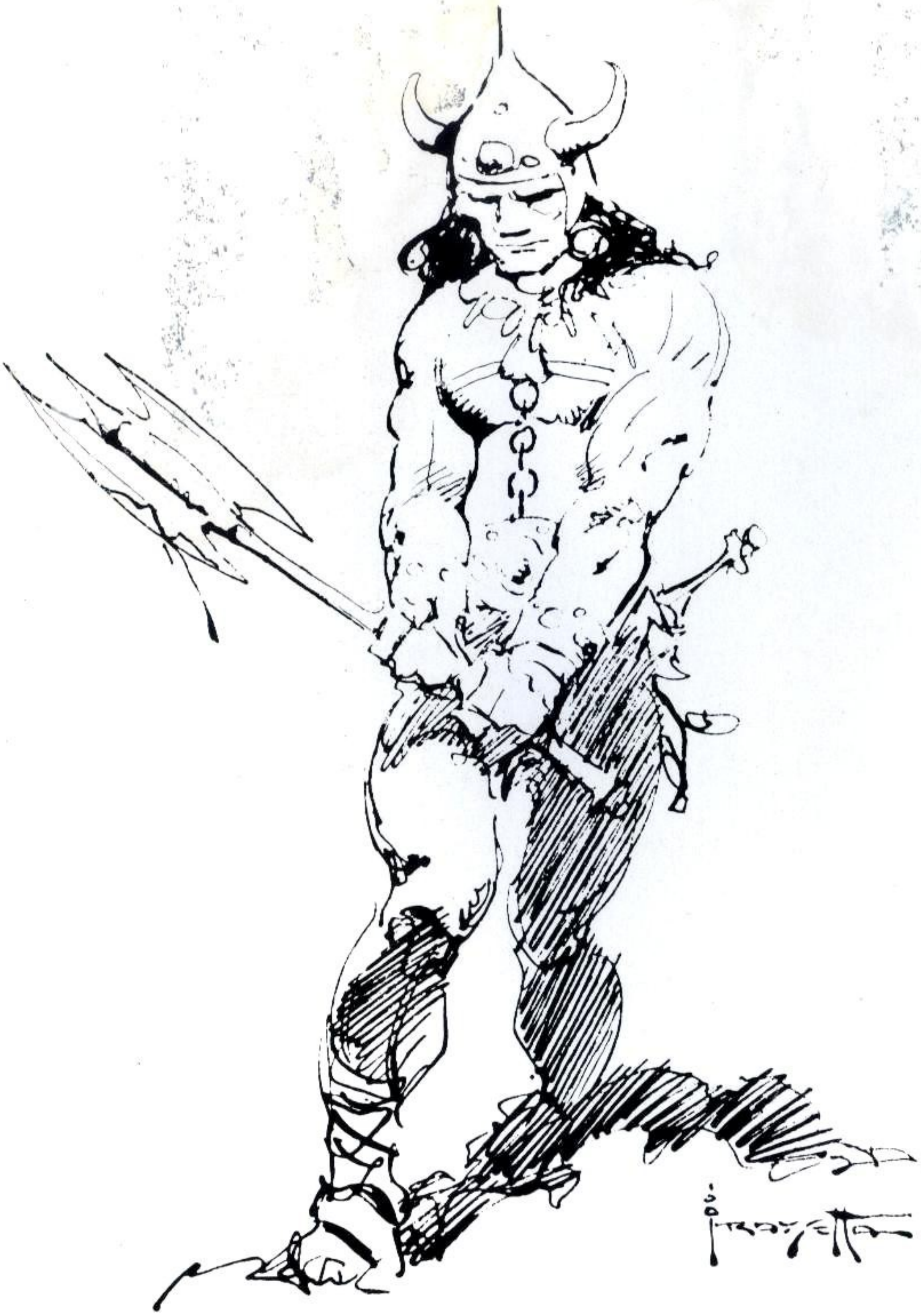


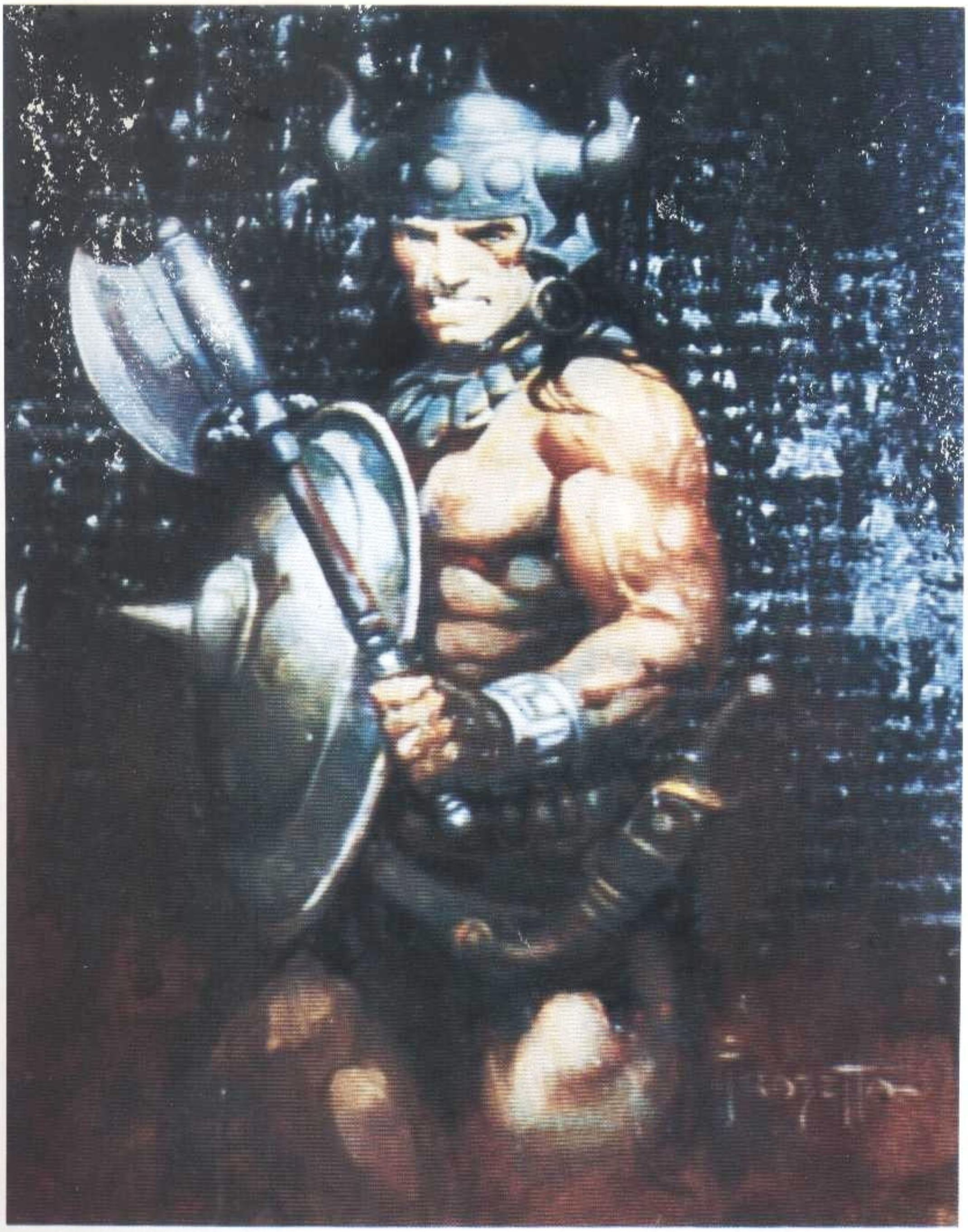
Frazetta

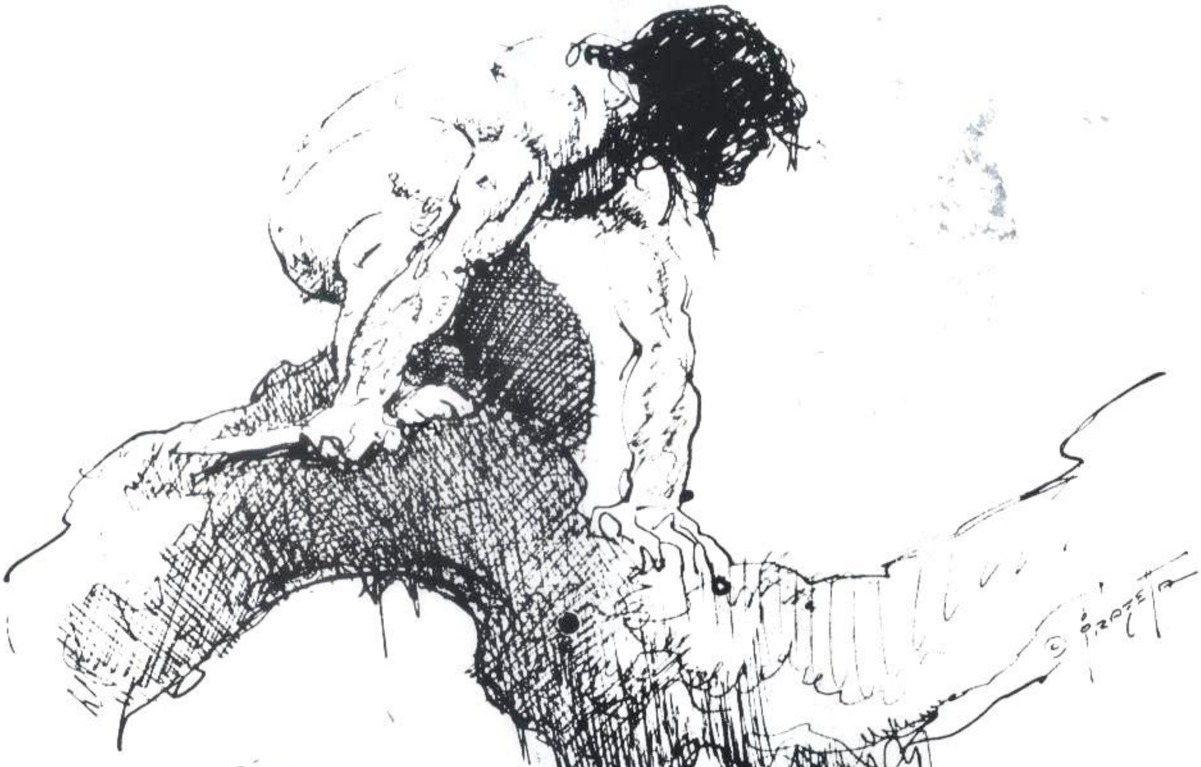


ALIEN CRUCIFIXION





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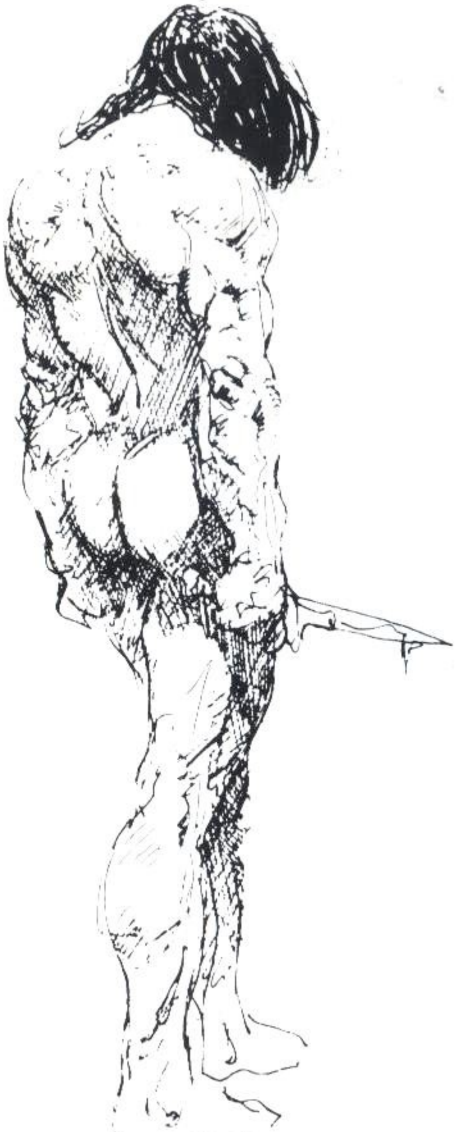
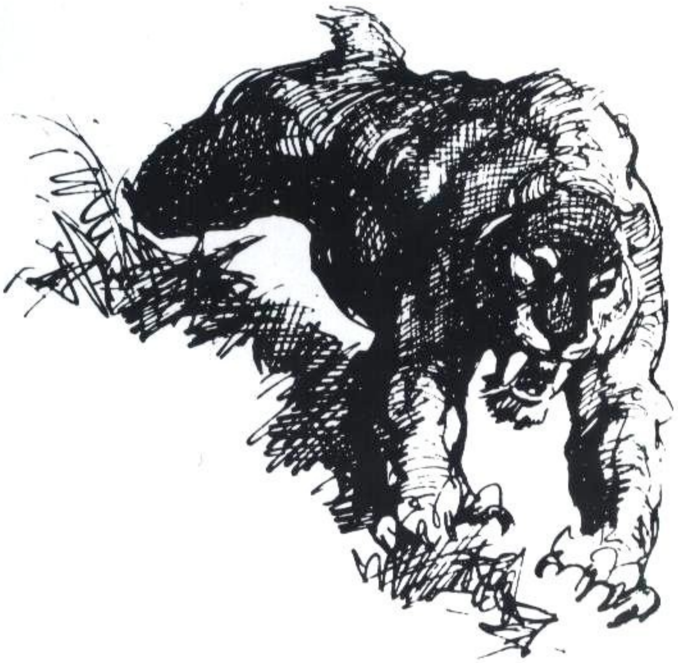
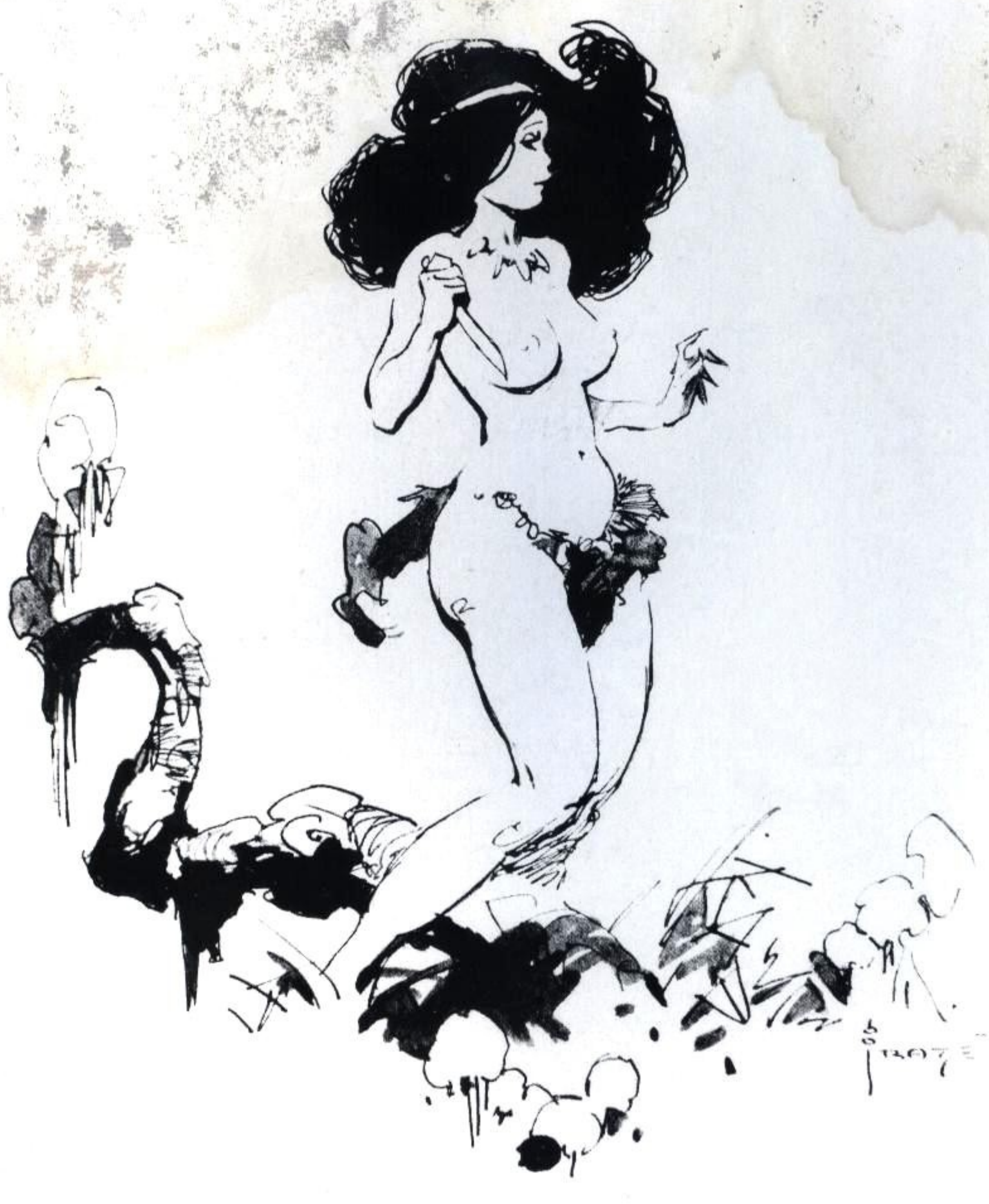
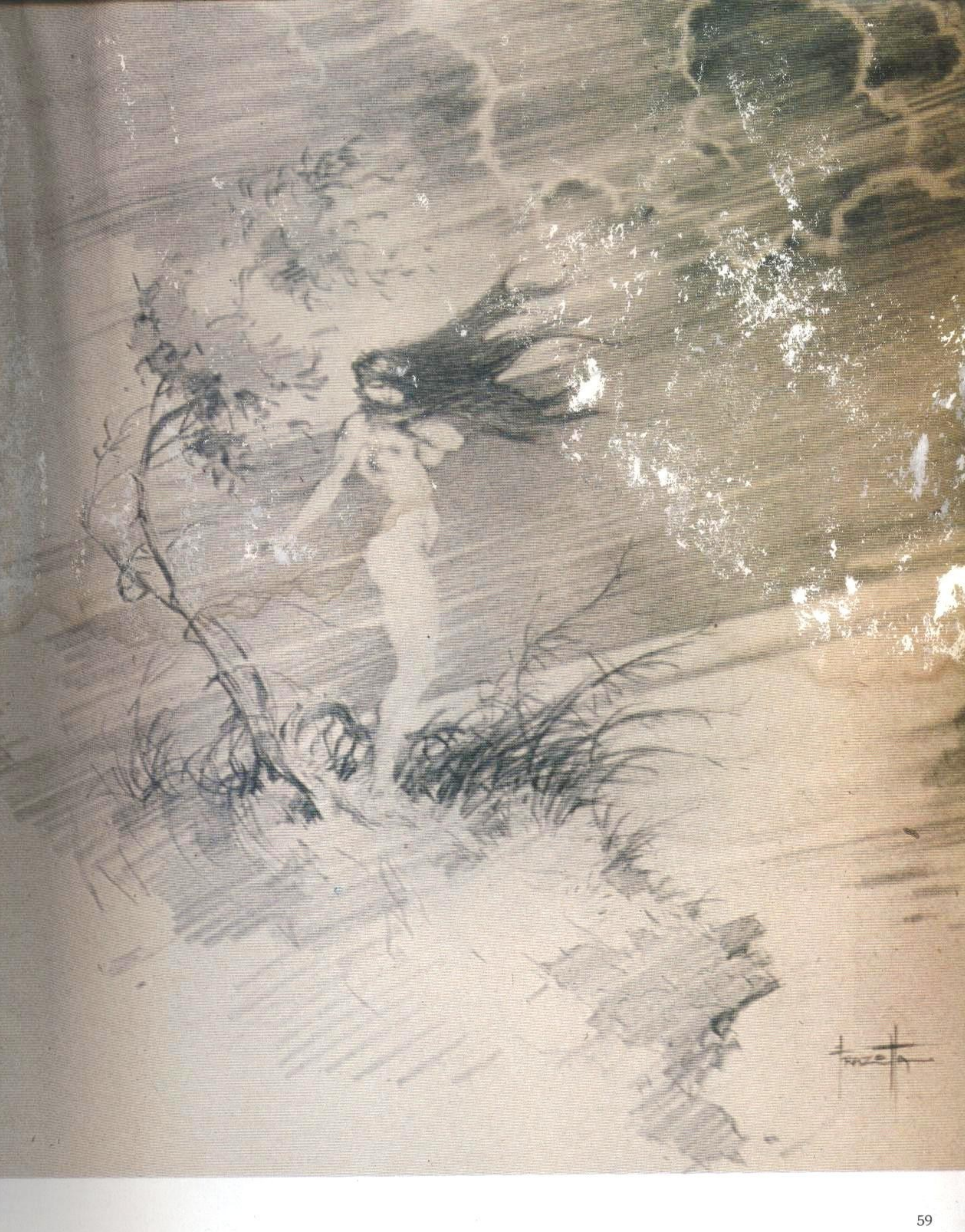
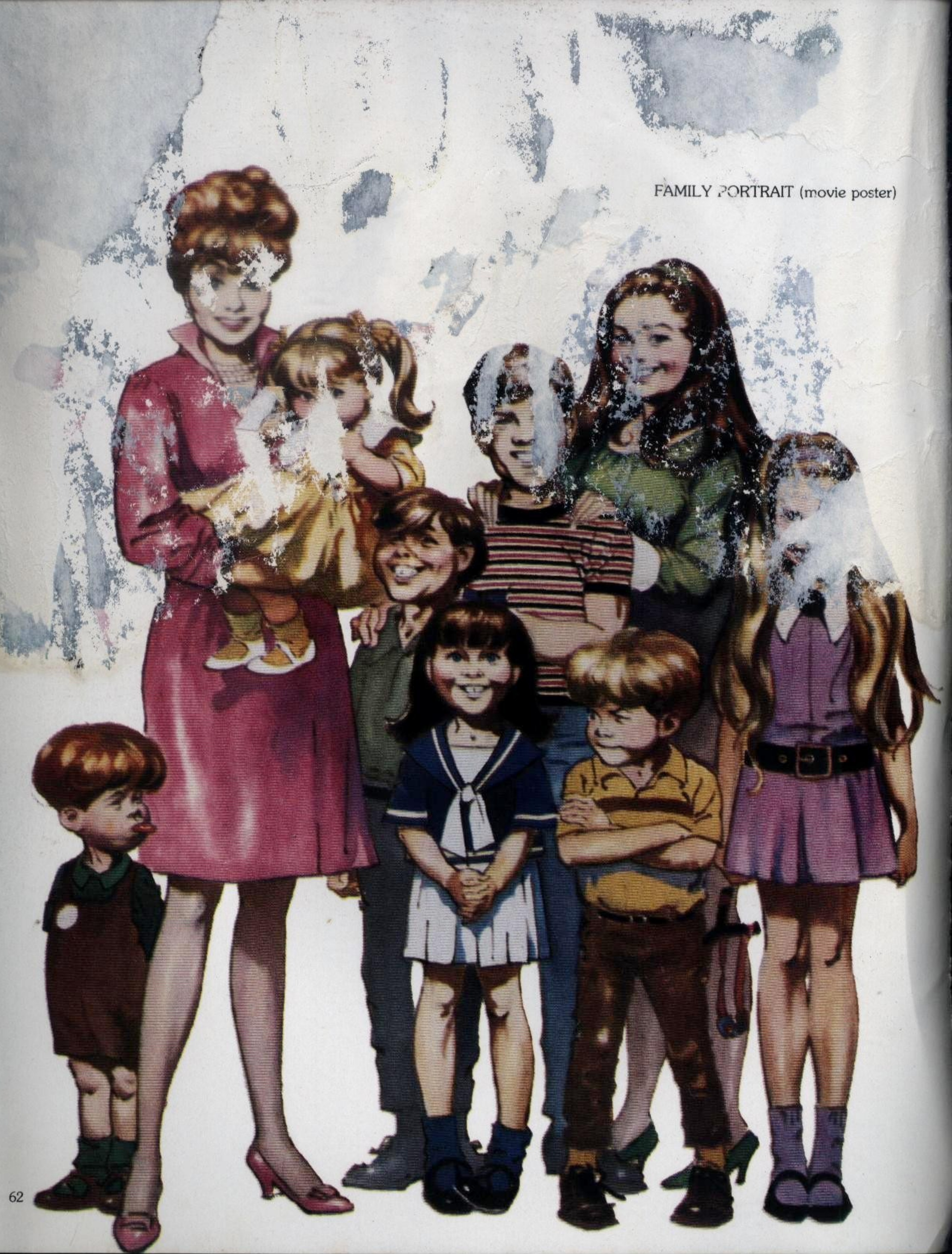




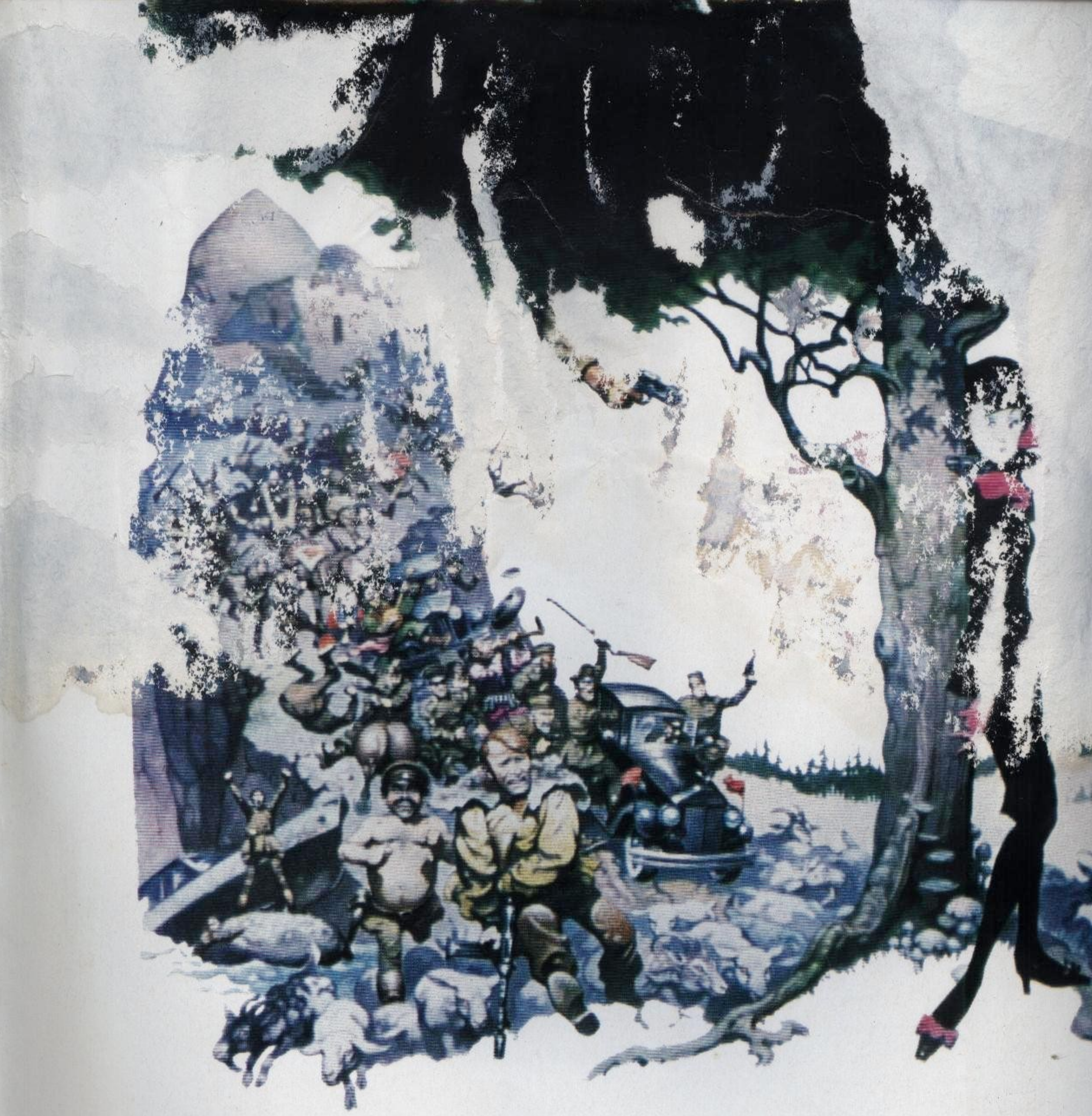


WINDBLOWN

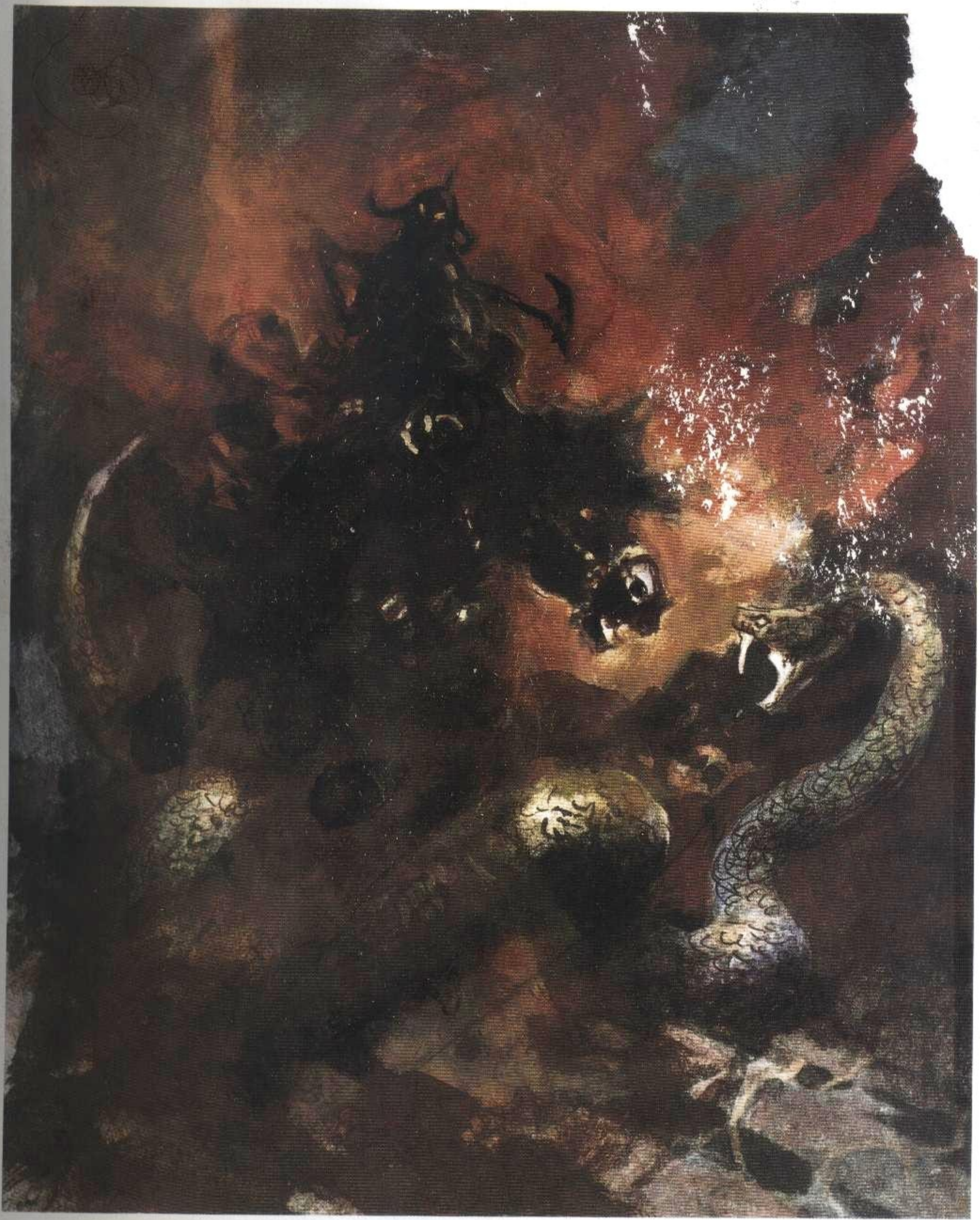




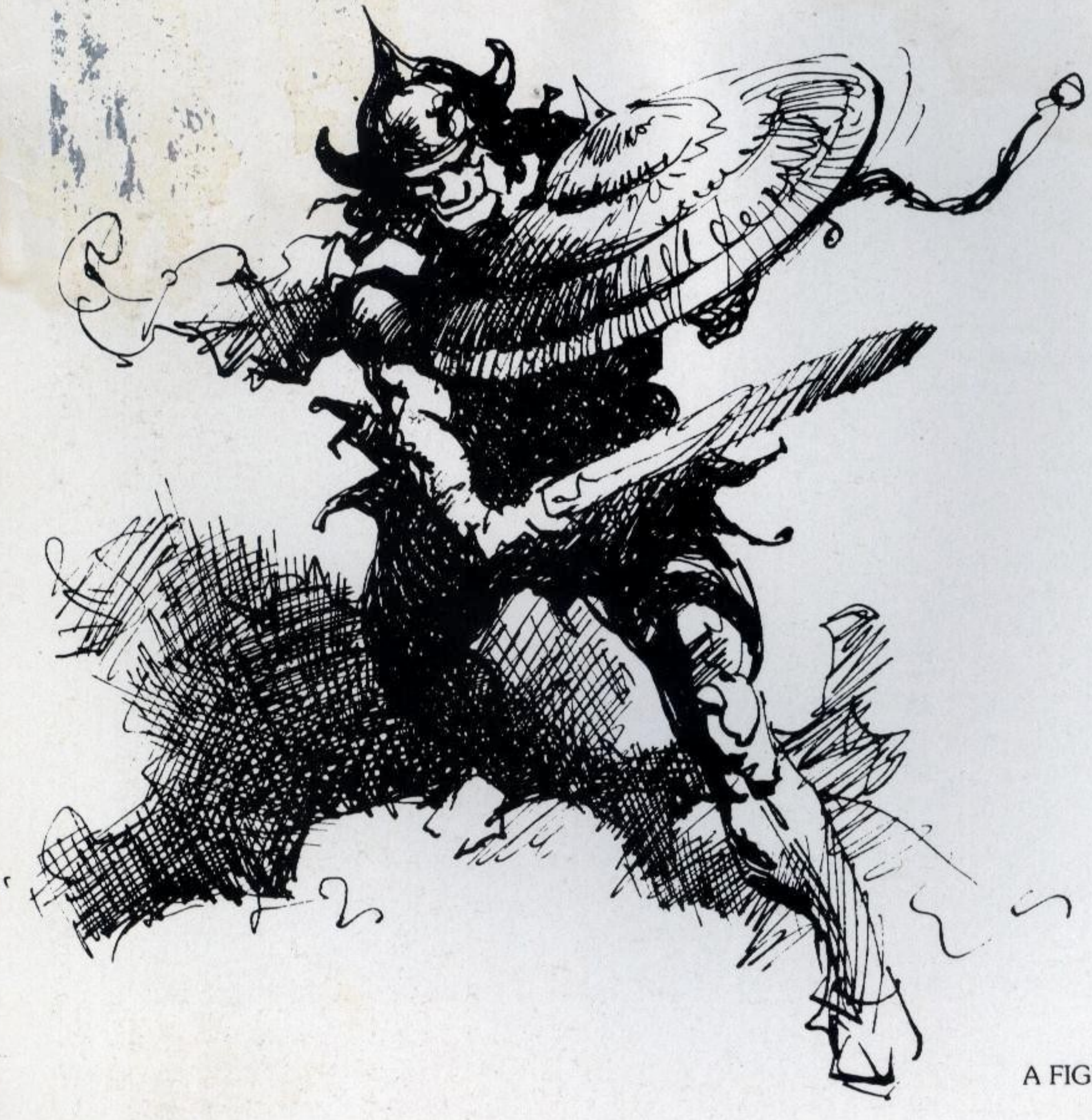
FAMILY PORTRAIT (movie poster)



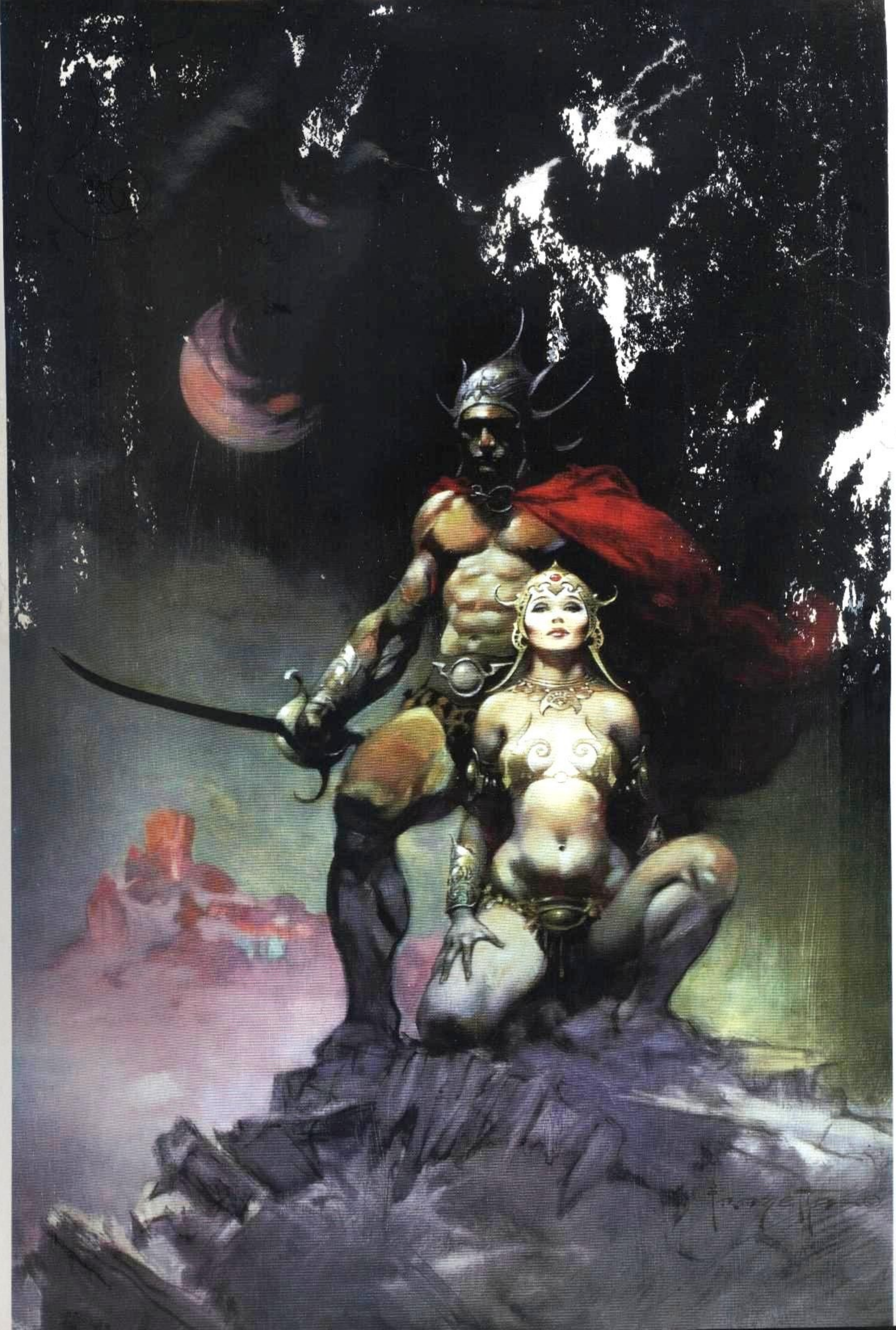
THE GANG'S ALL HERE (movie poster)

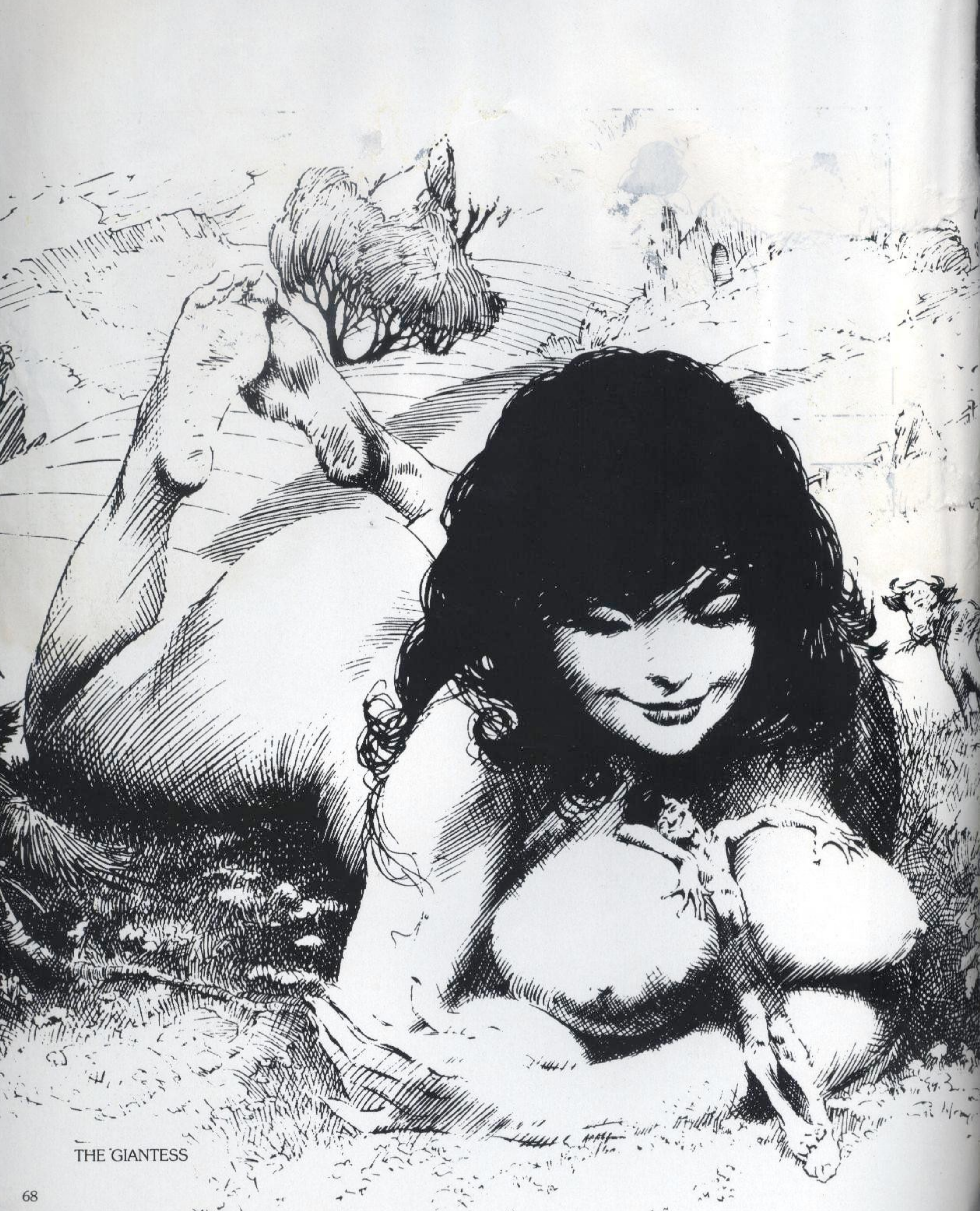


Sketches for an upcoming series based on a character created by Frank Frazetta.

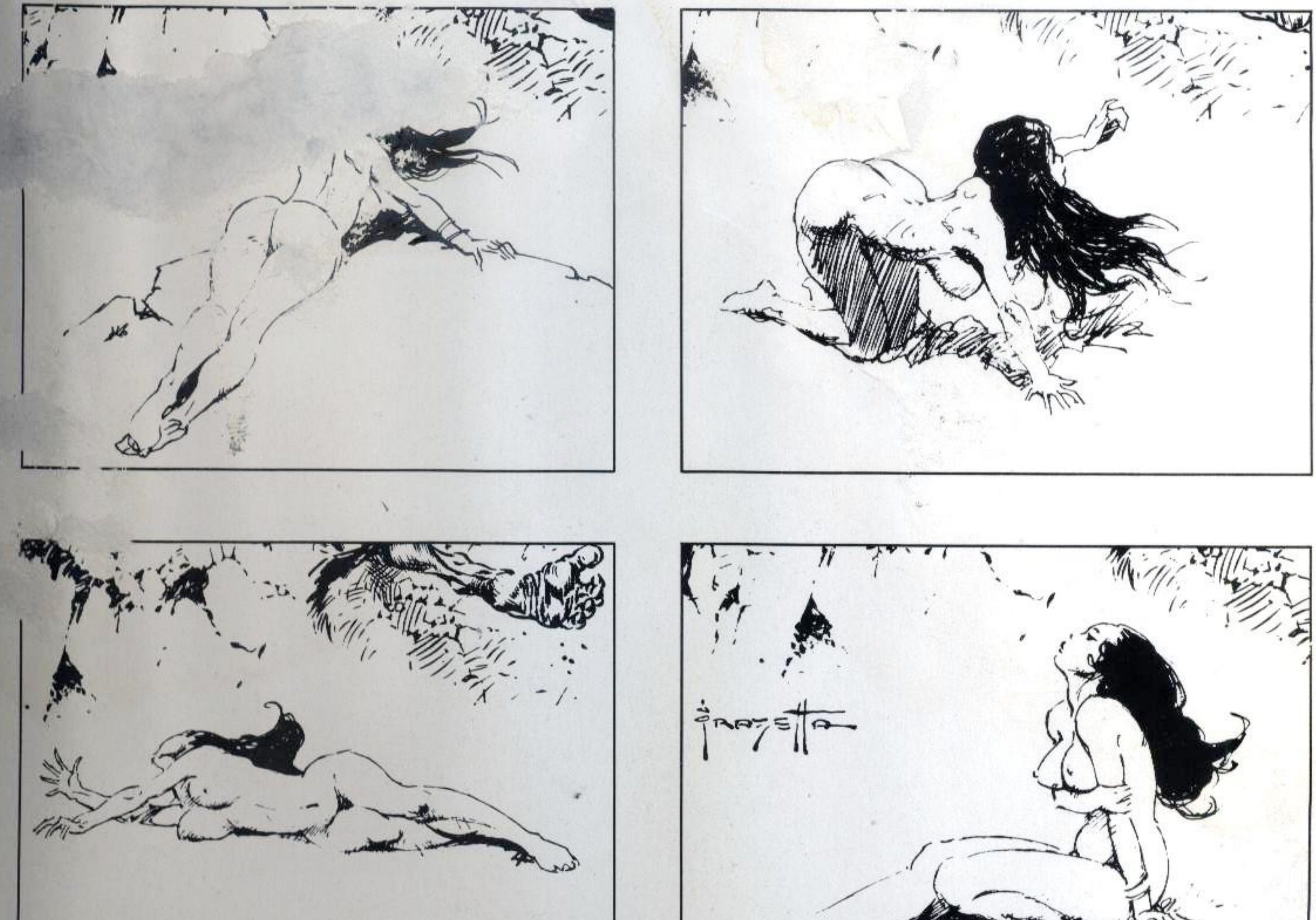


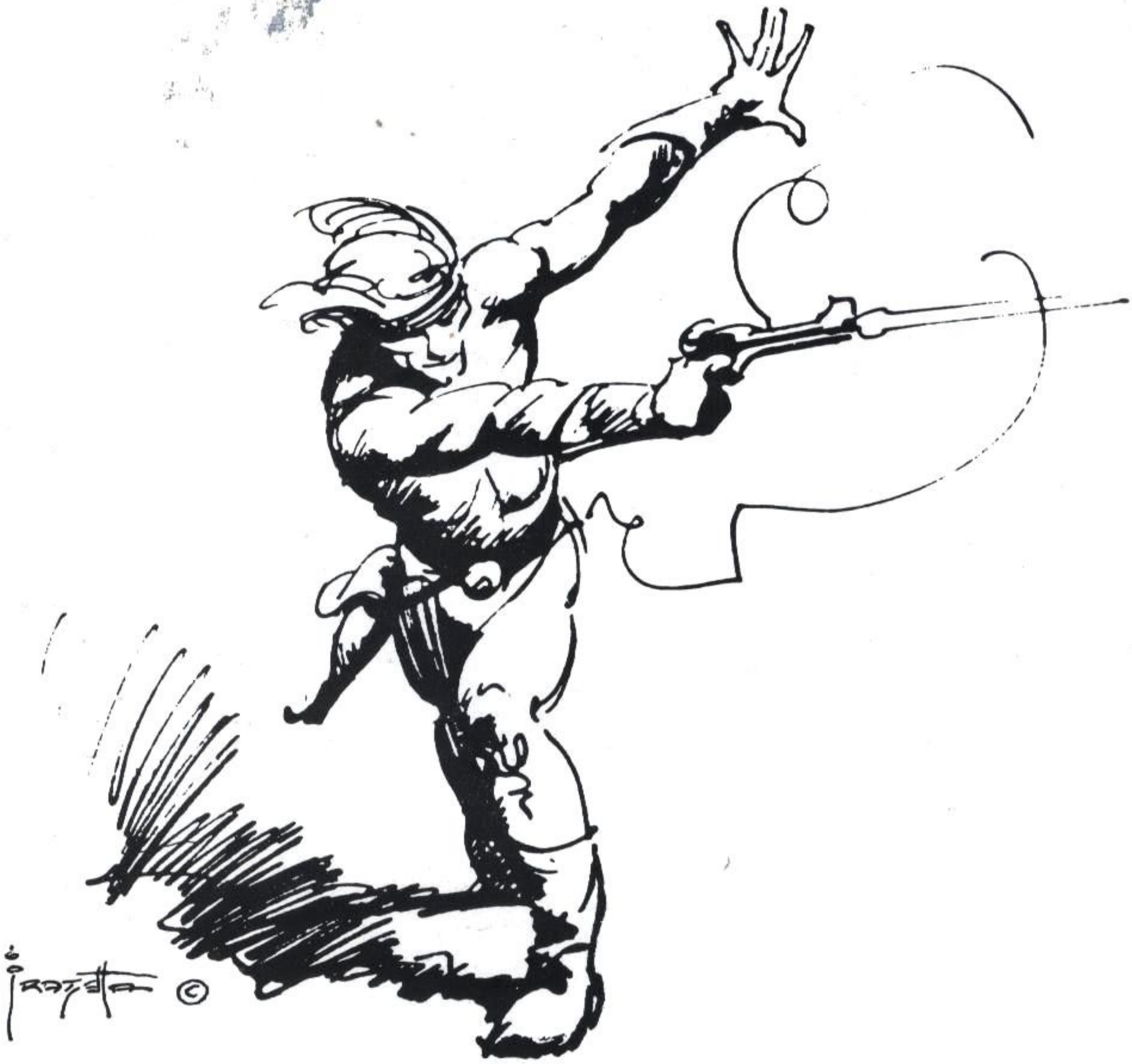
A FIGHTING MAN OF MARS





THE GIANTESS


FRAZETTA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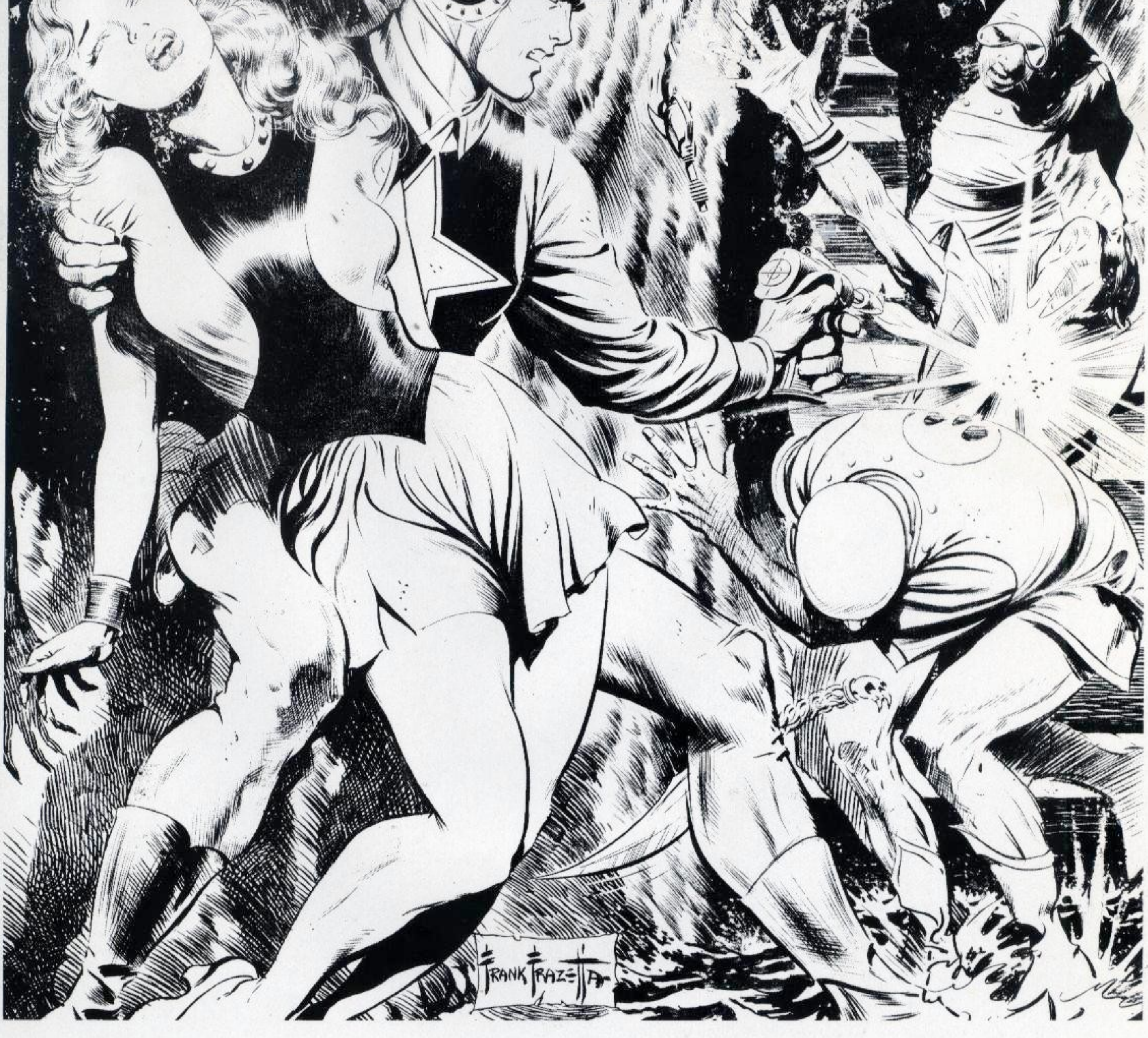
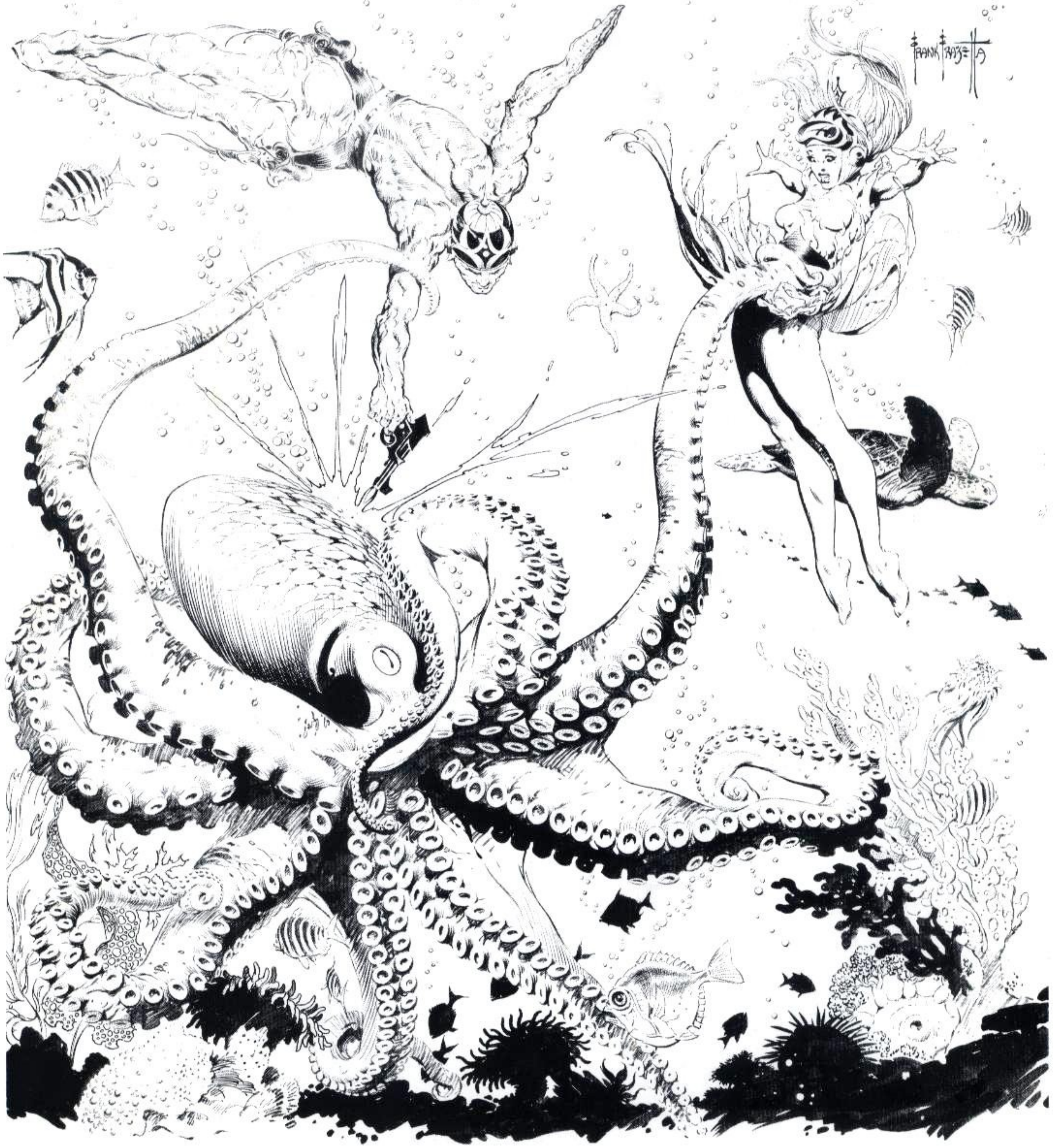
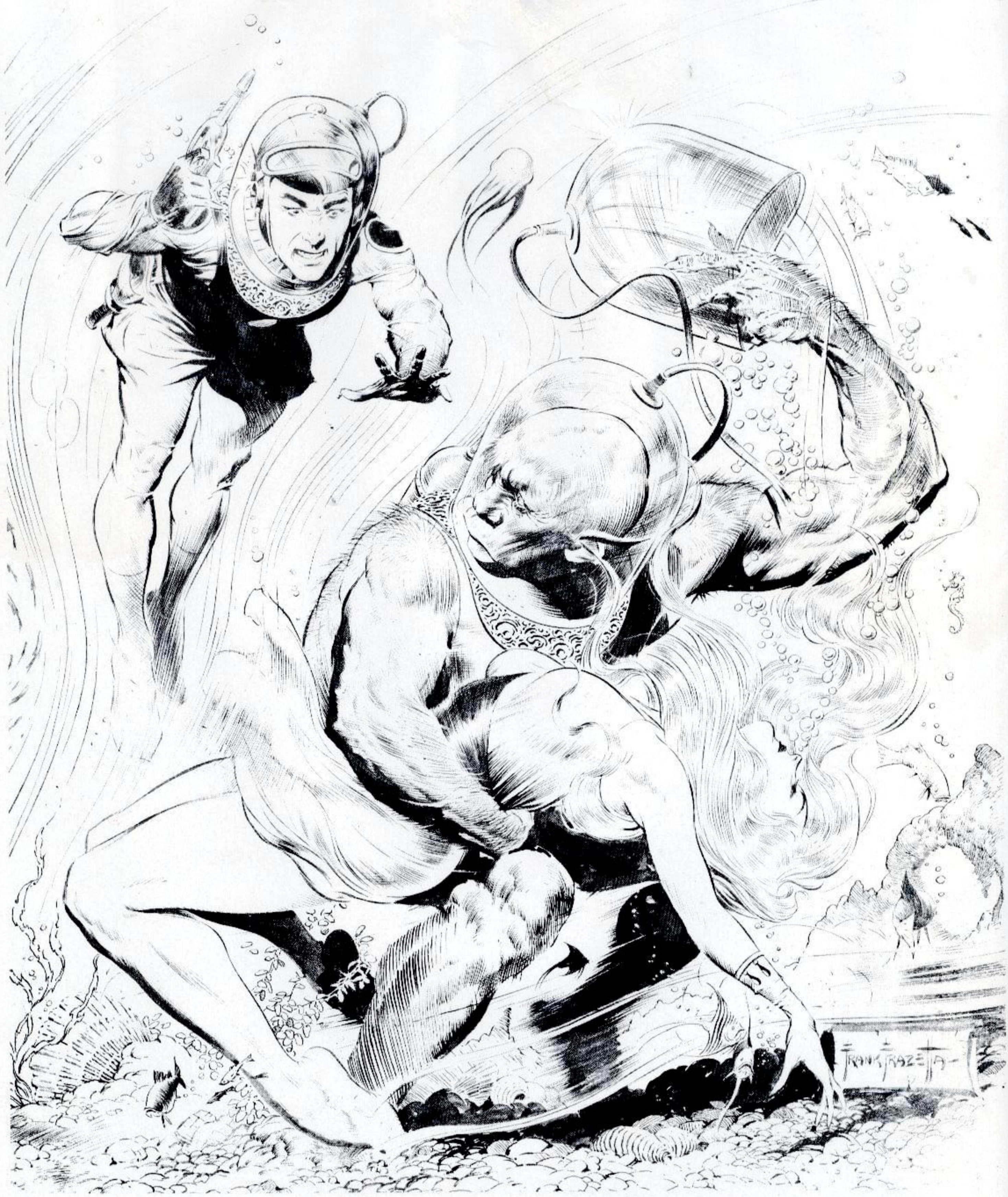

FRANK FRAZETTA

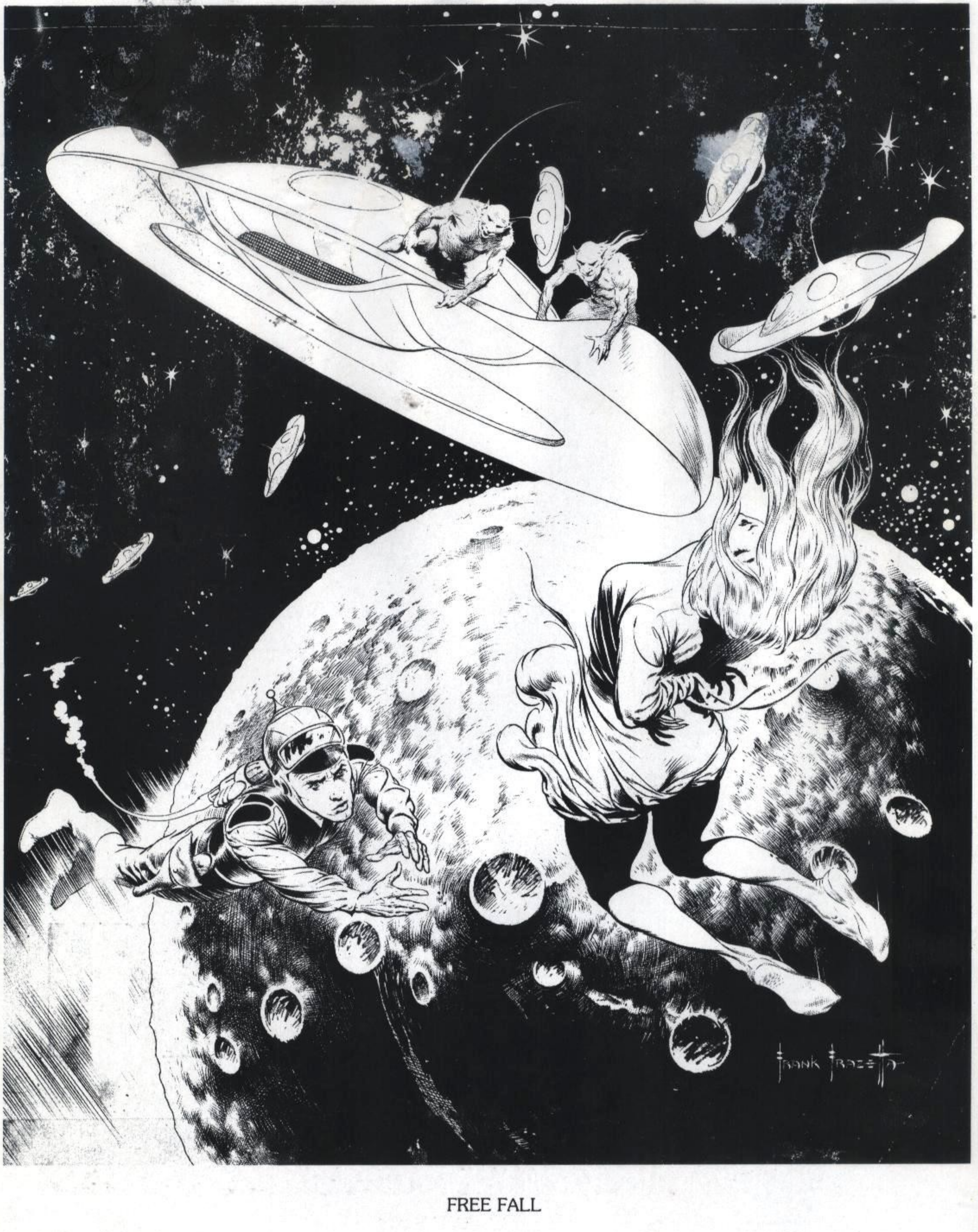
ON THE STAIRS


FRANK FRAZETTA

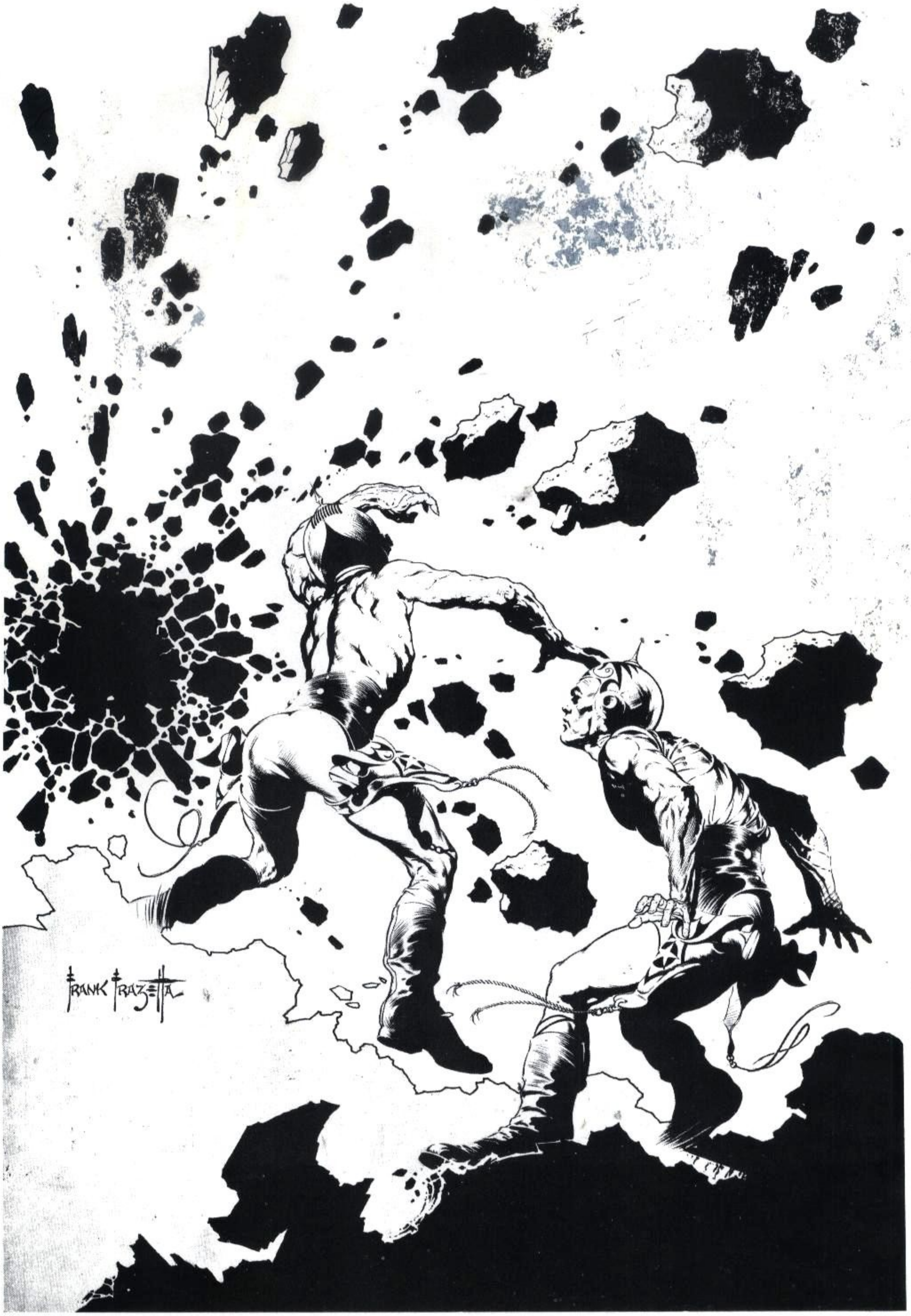
SPACE OCTOPUS


FRANK FRAZETTA

TO THE RESCUE

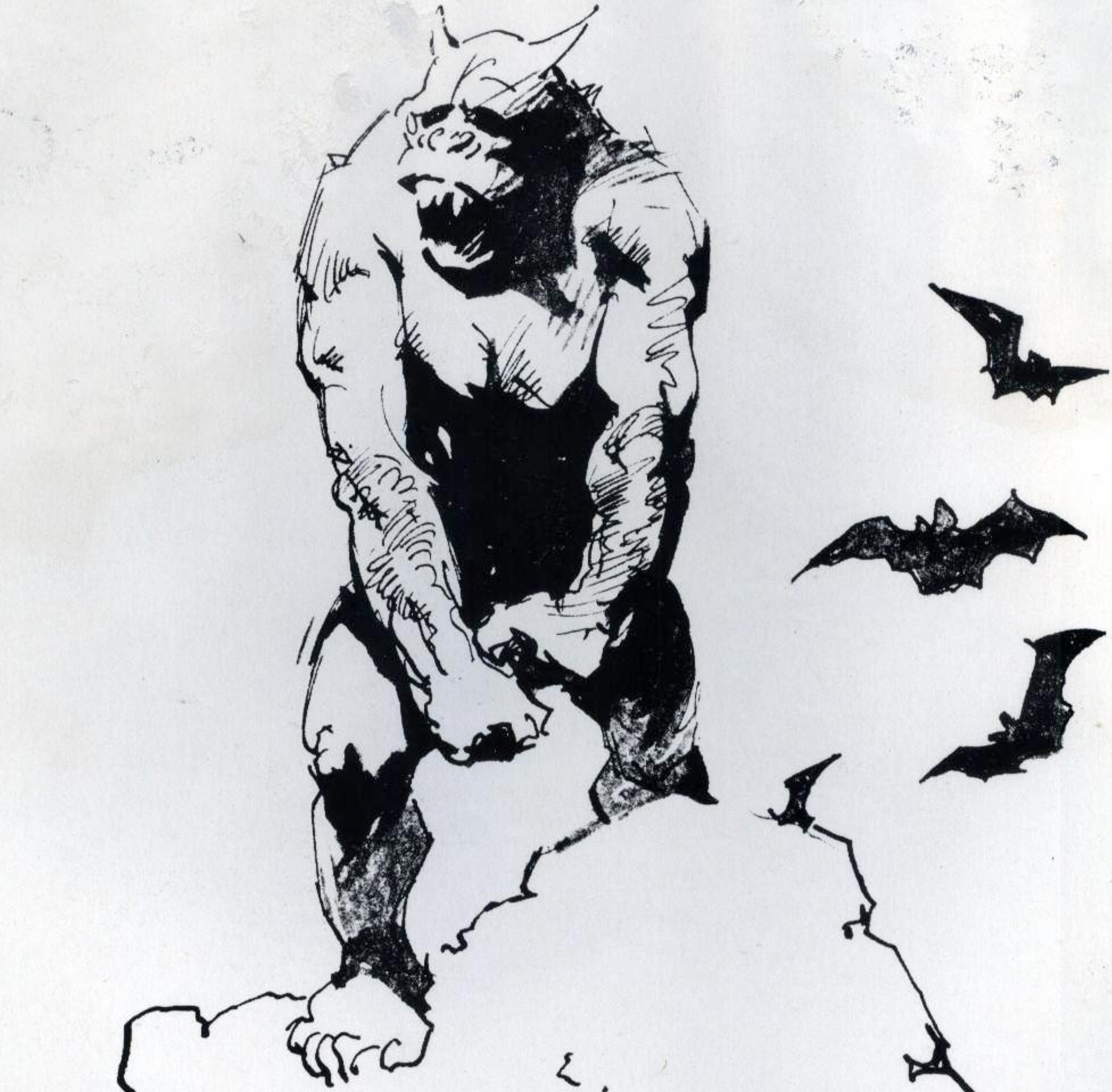

FRANK FRAZETTA

FREE FALL

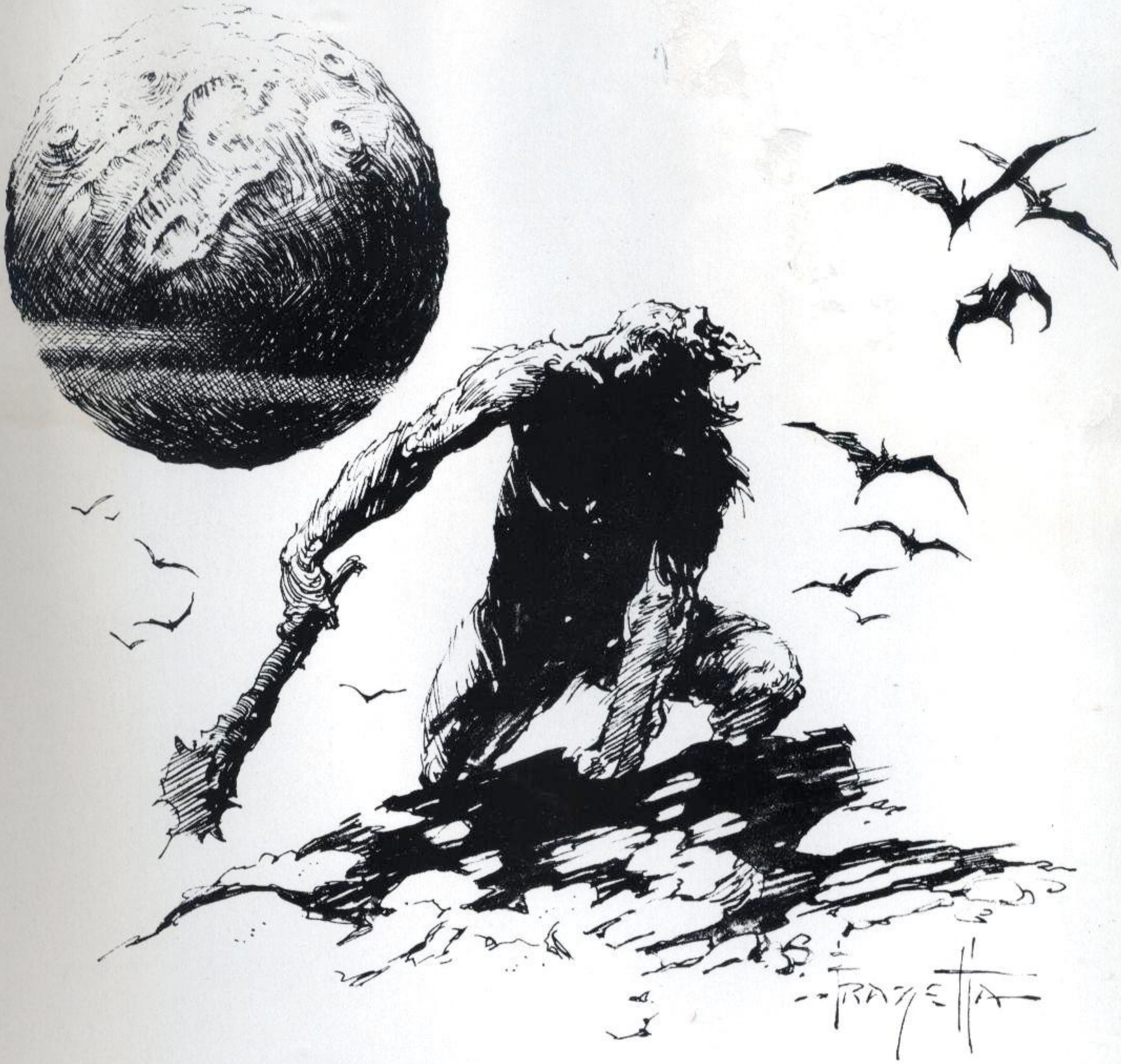


FRANK FRAZETTA

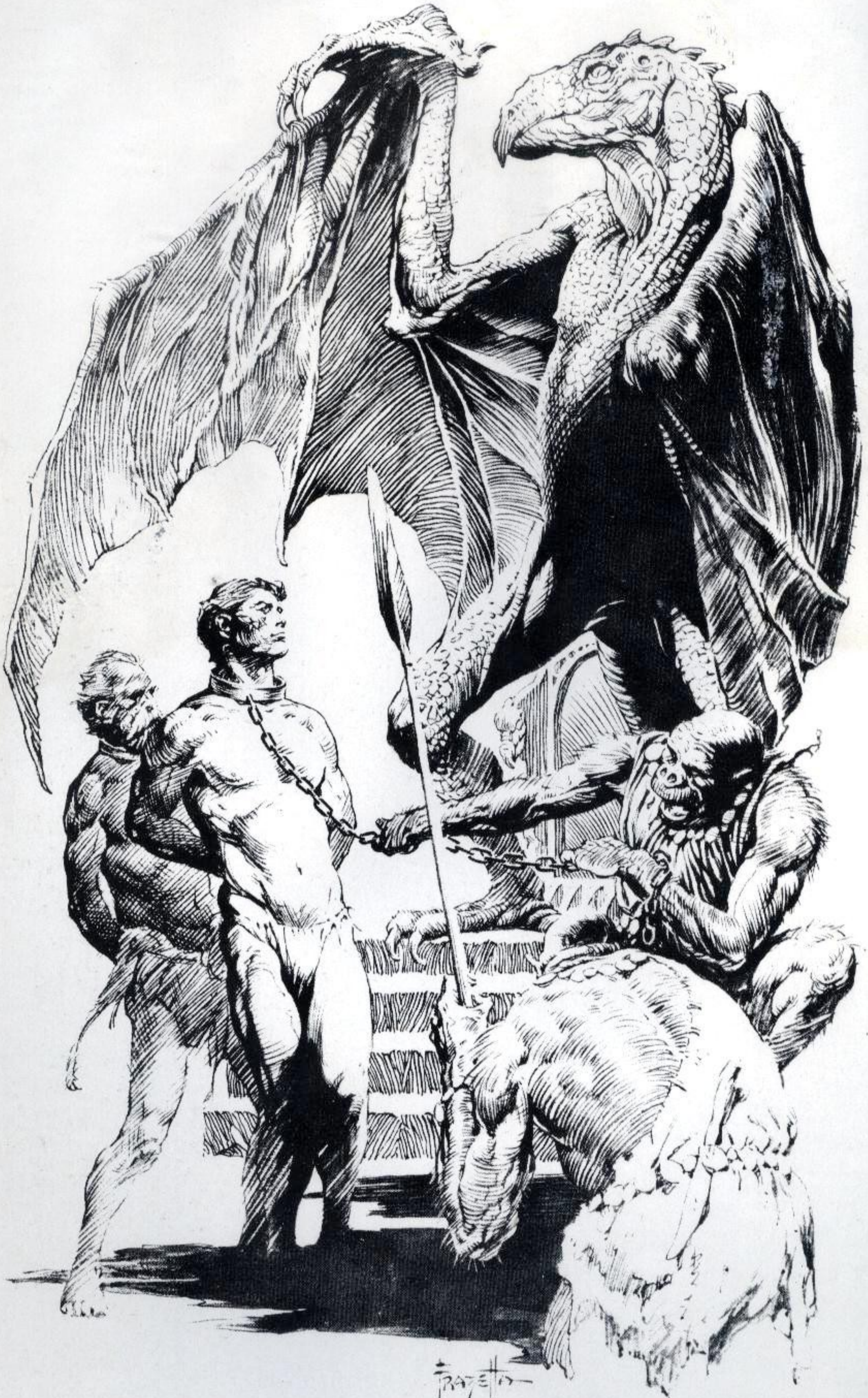
ASTEROID EXPLOSION



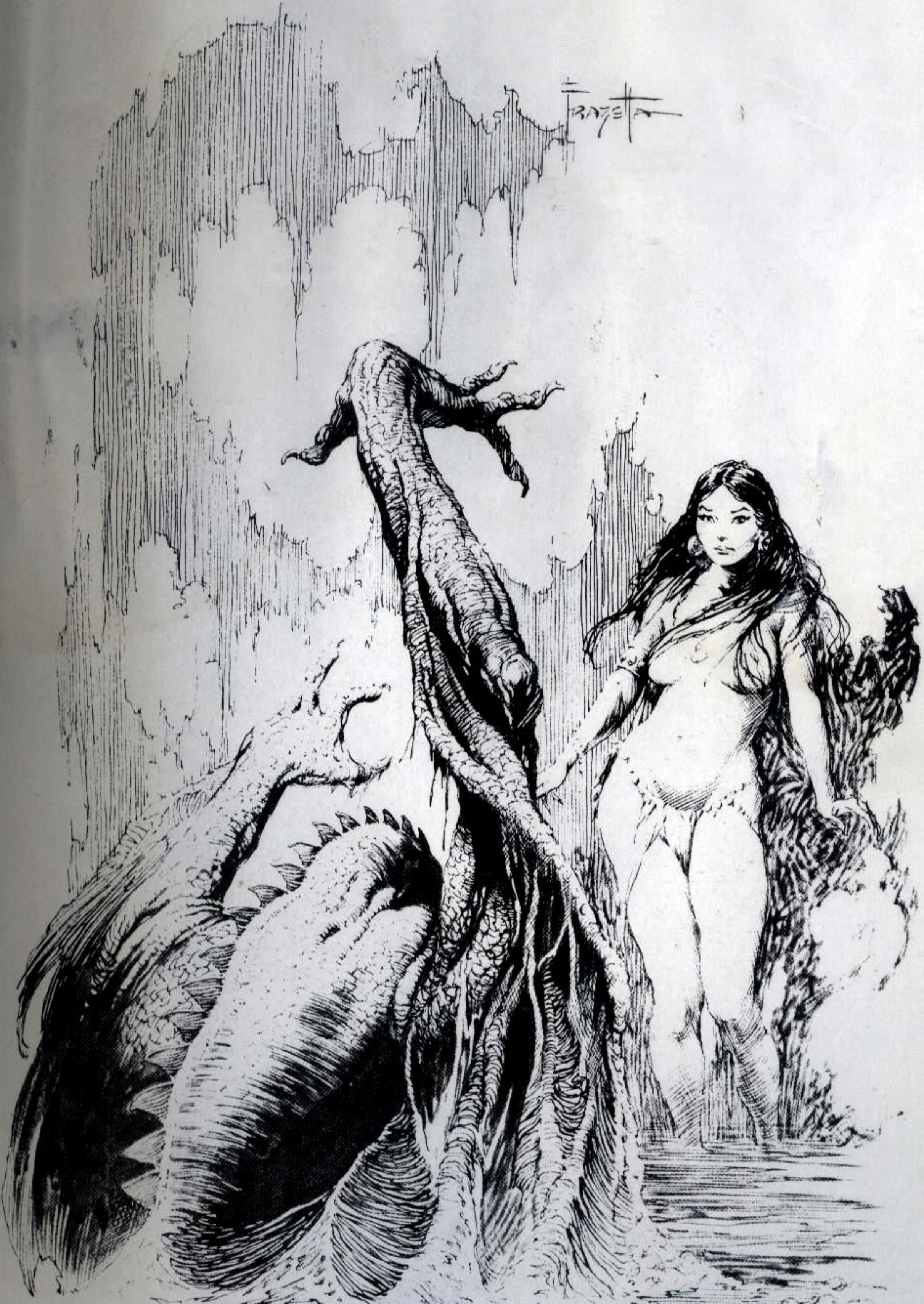
—Primitive ape men



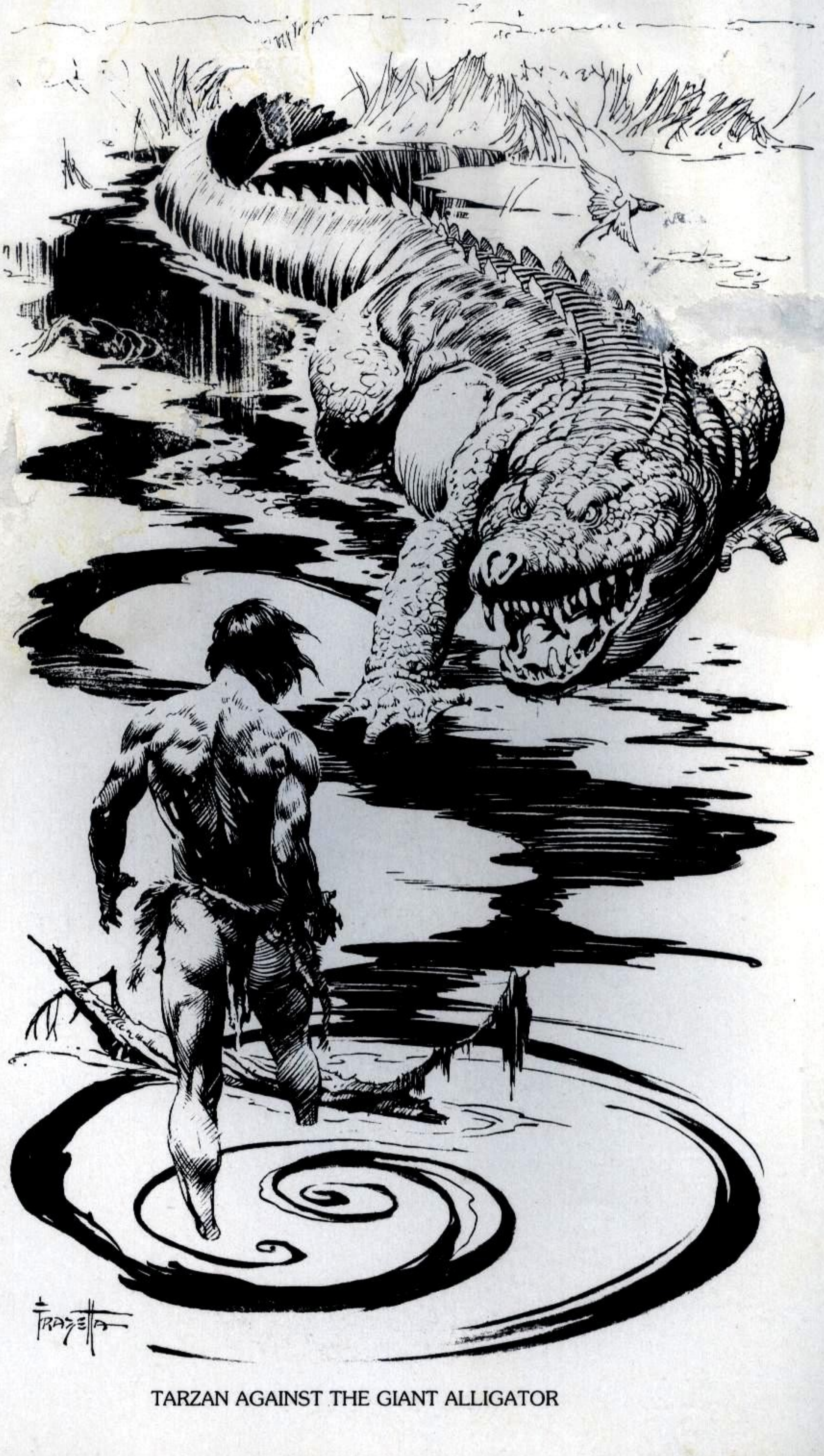
and prehistoric birds—



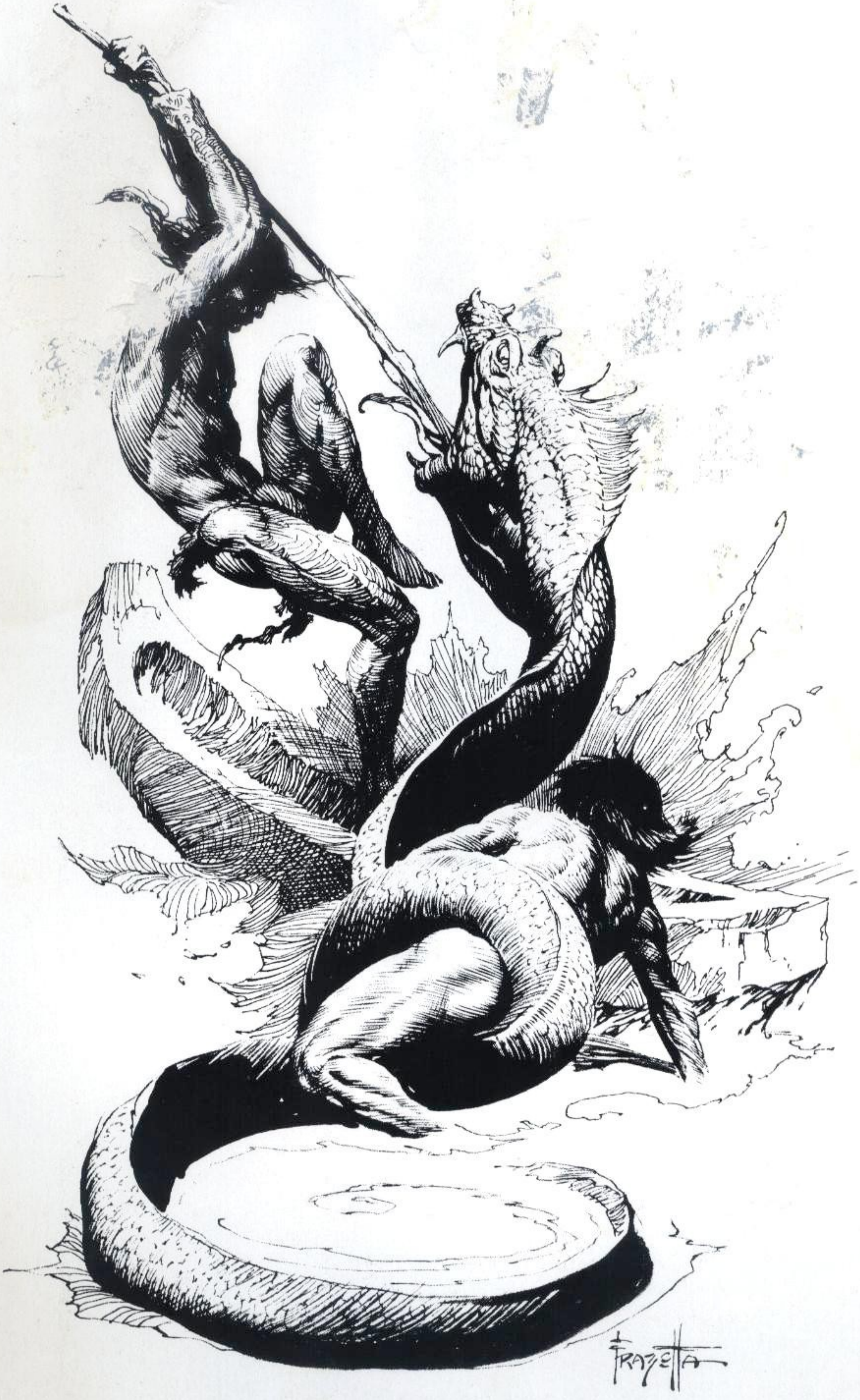
CAPTURED



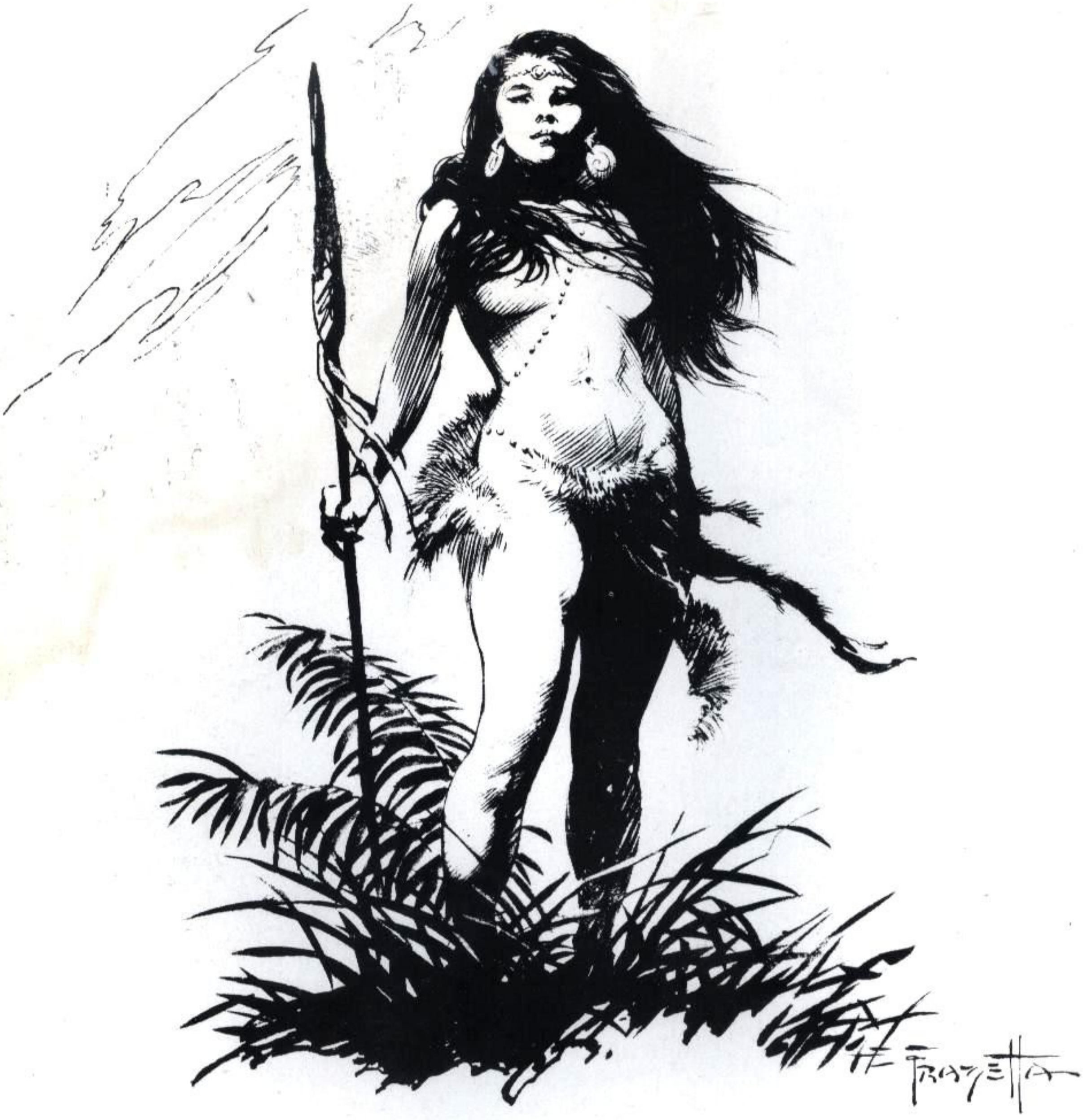
PRINCESS AND THE SWAMP THING



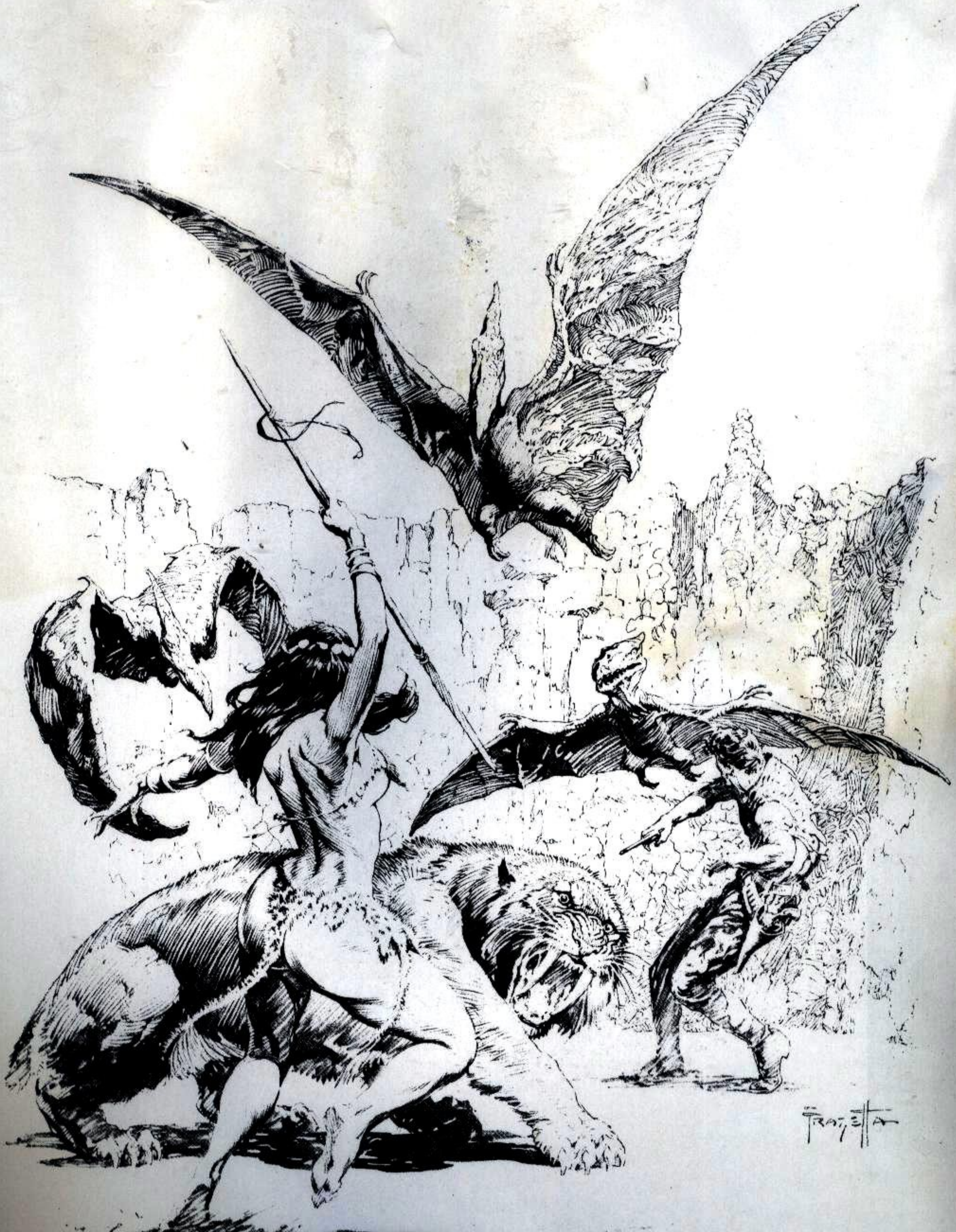
TARZAN AGAINST THE GIANT ALLIGATOR



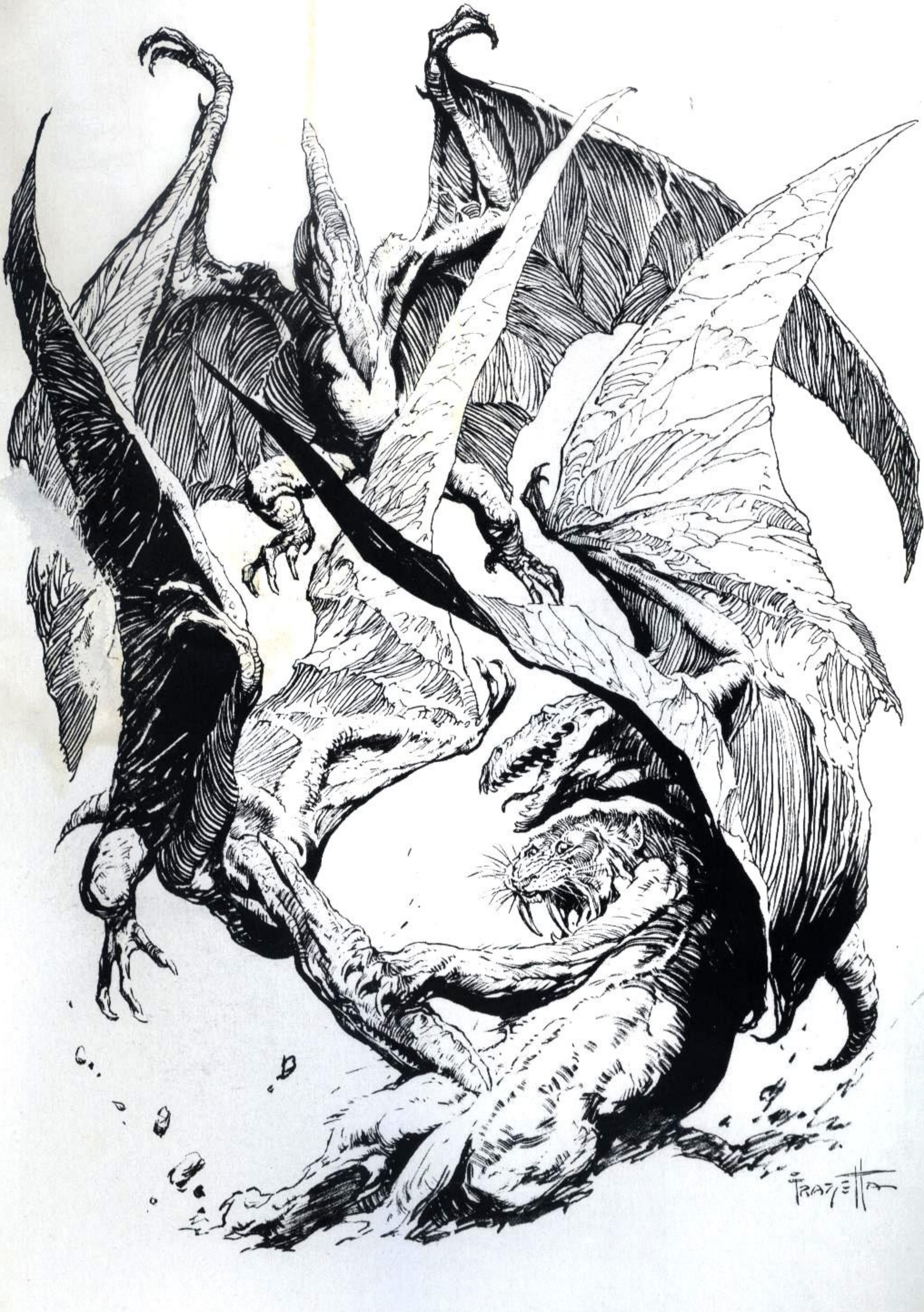
KILLING THE GIANT EEL



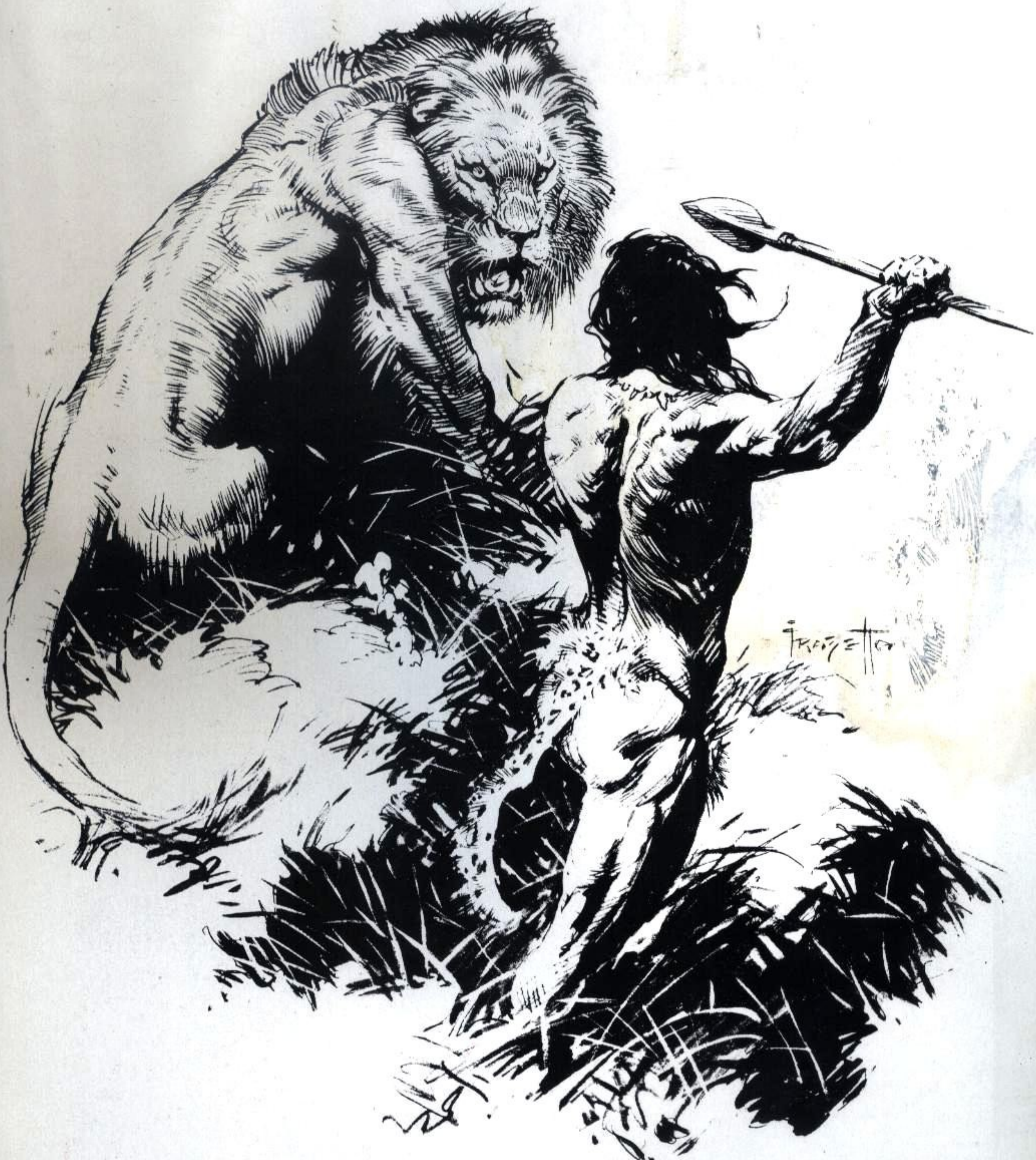
WOMAN WITH SPEAR



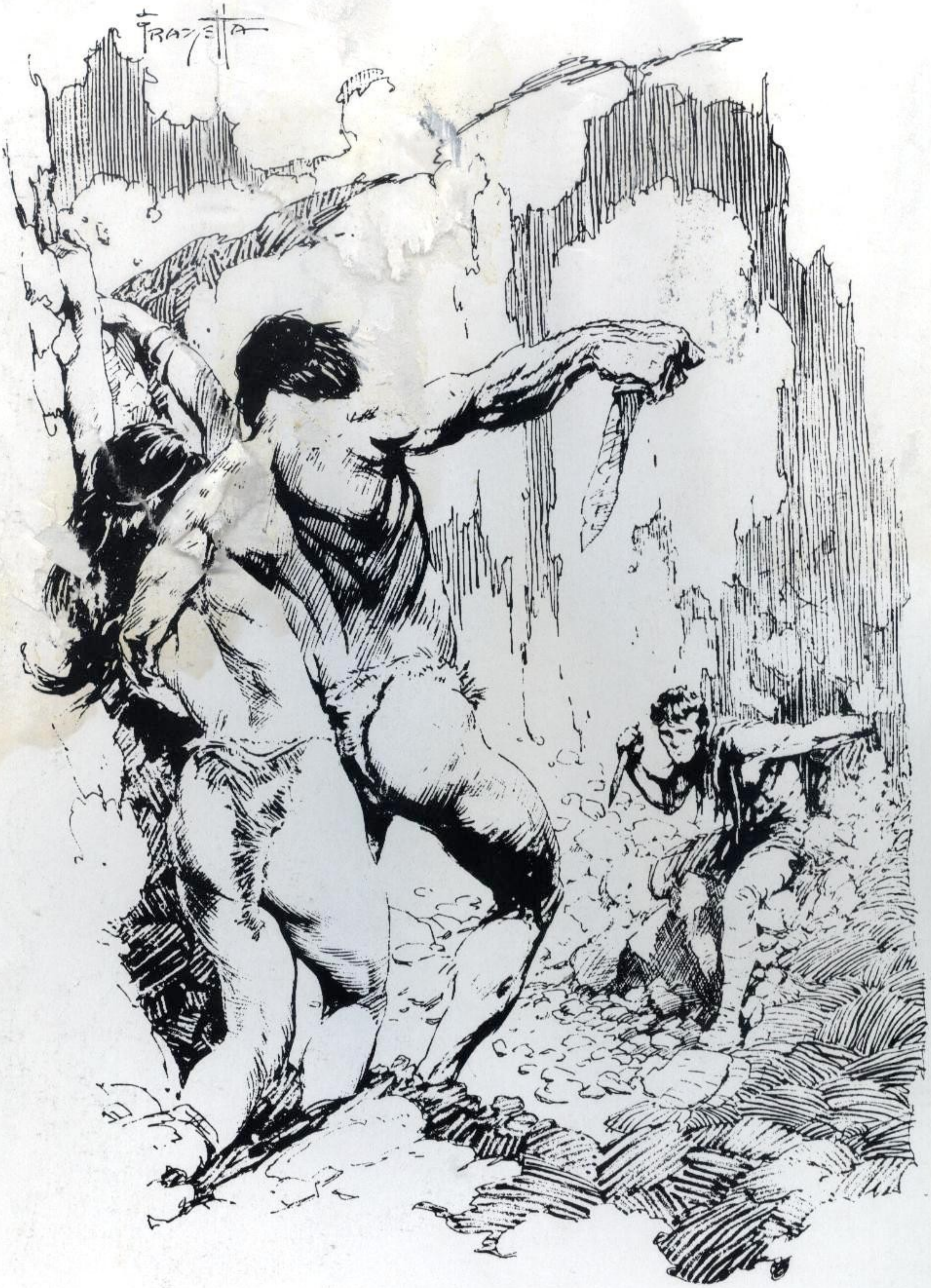
PTERODACTYLS TO THE RESCUE



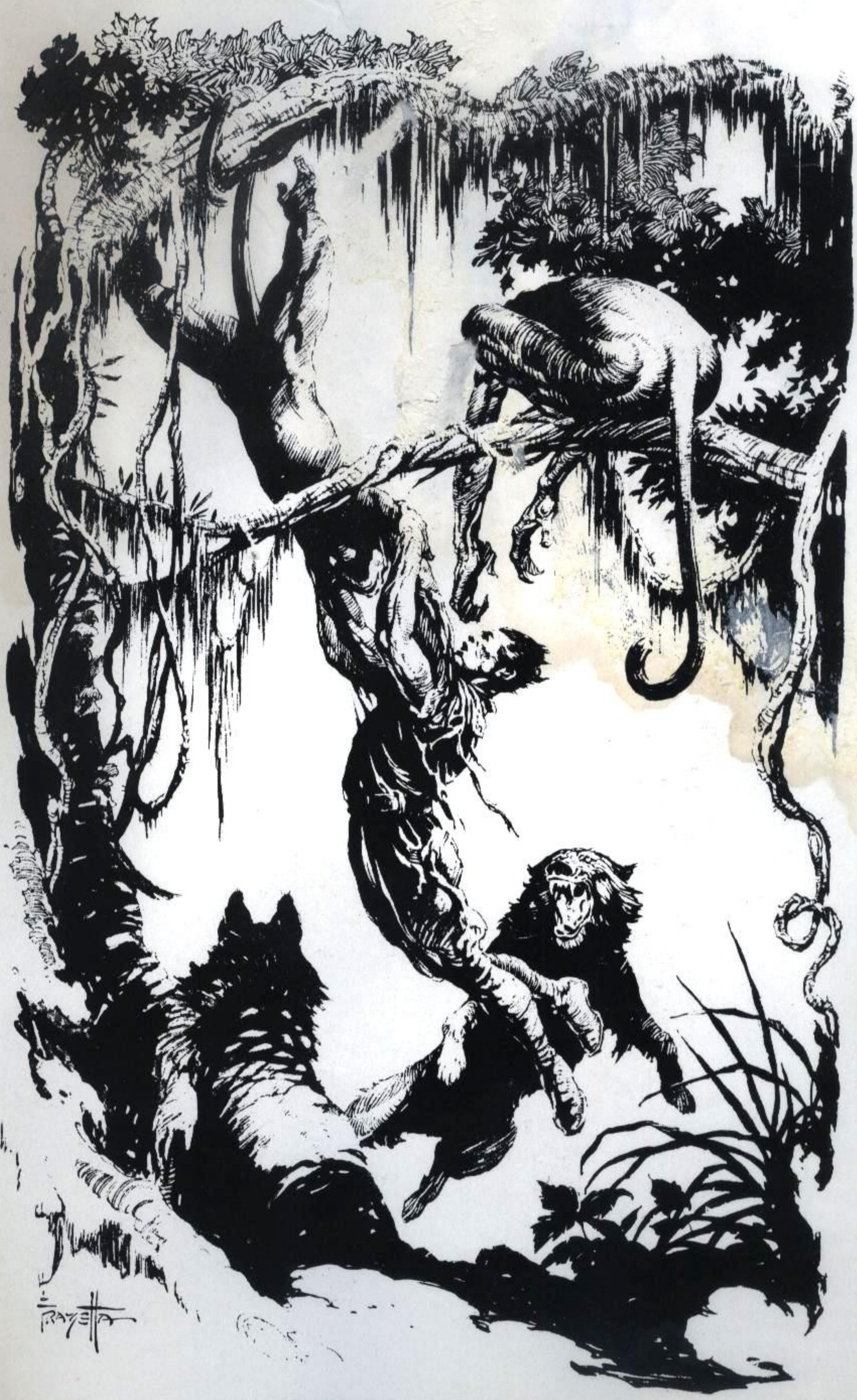
SABER TOOTH BEING BITTEN



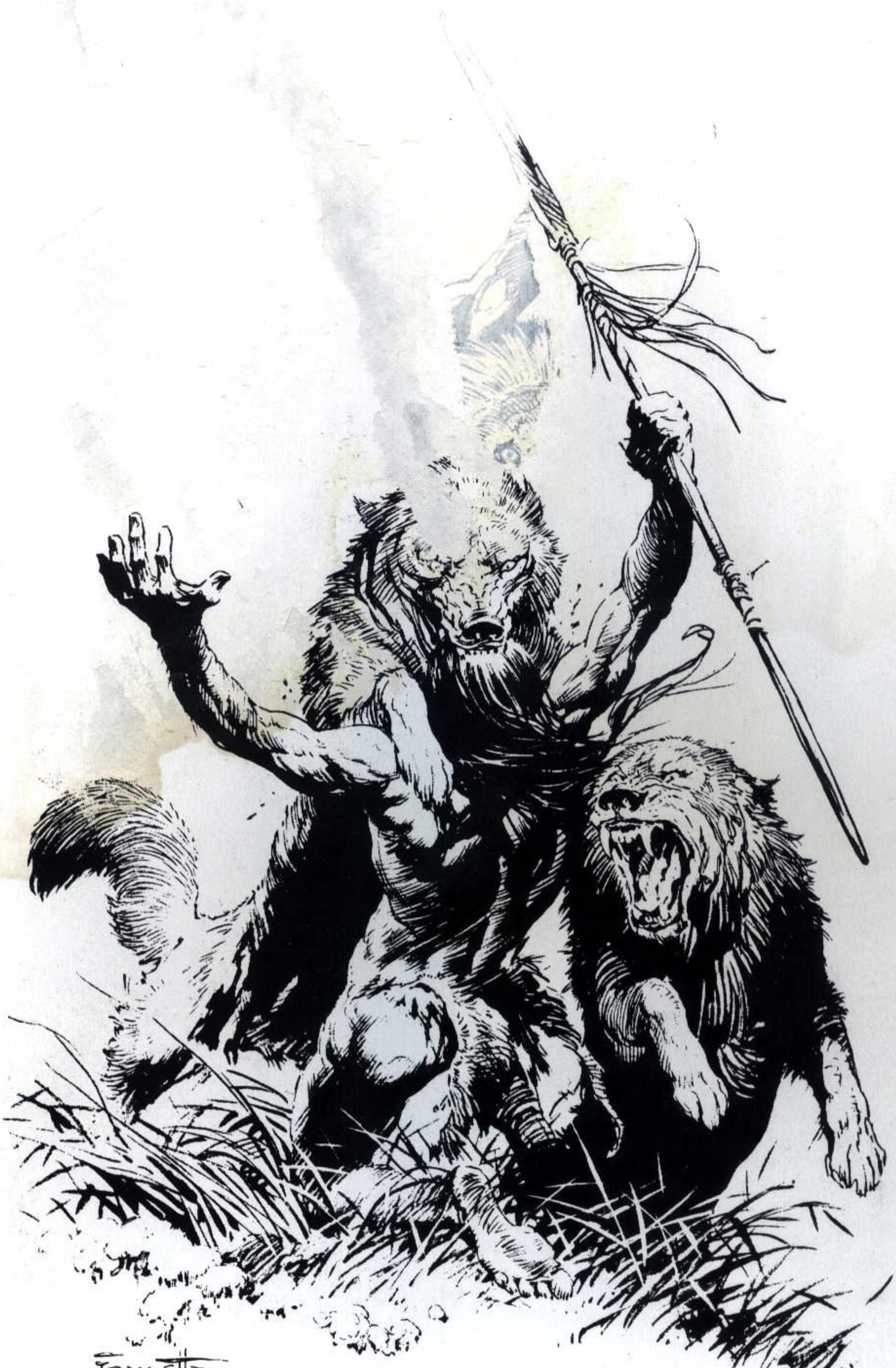
TARZAN AND THE GOLDEN LION



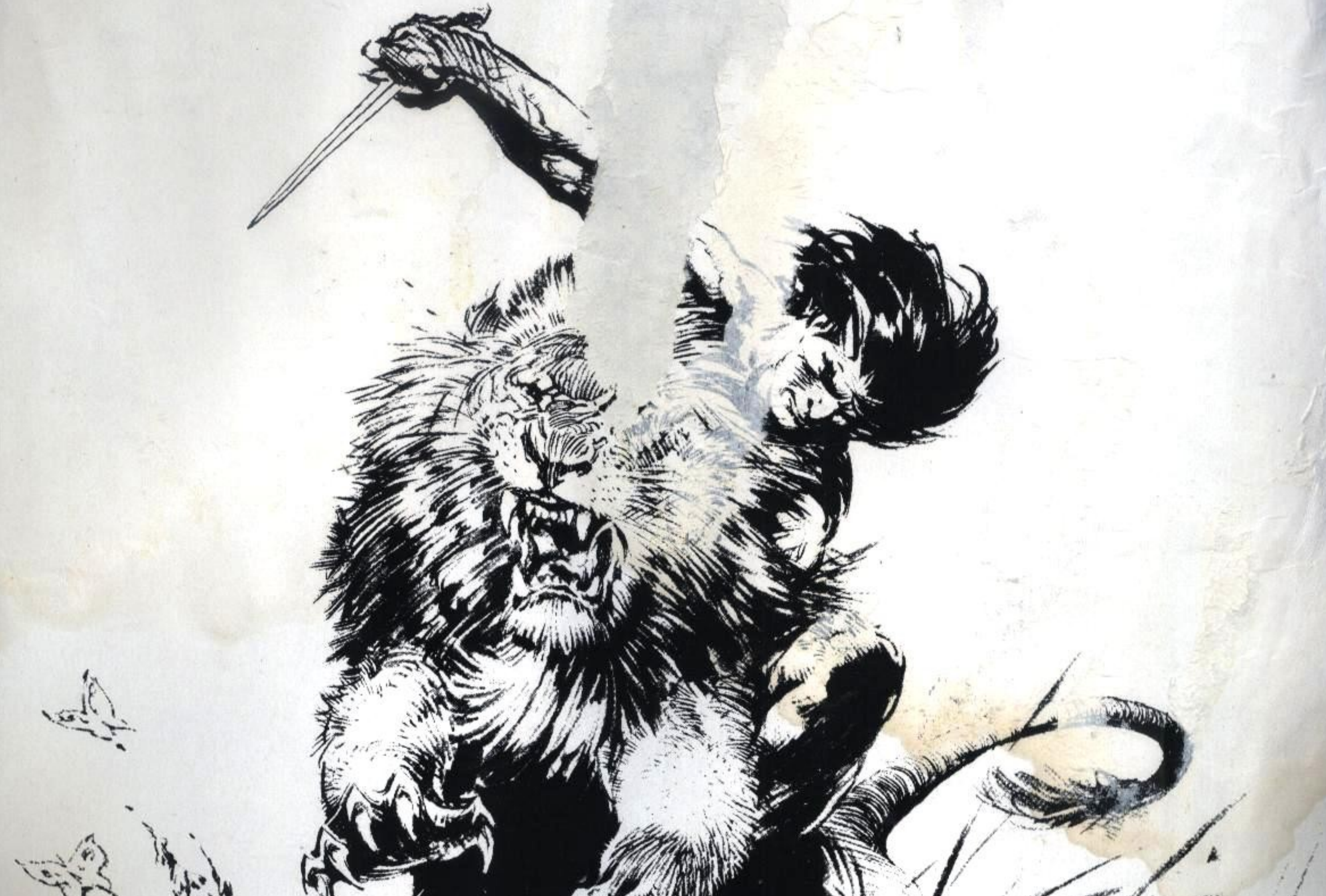
TARZAN CONFRONTS AN ENEMY



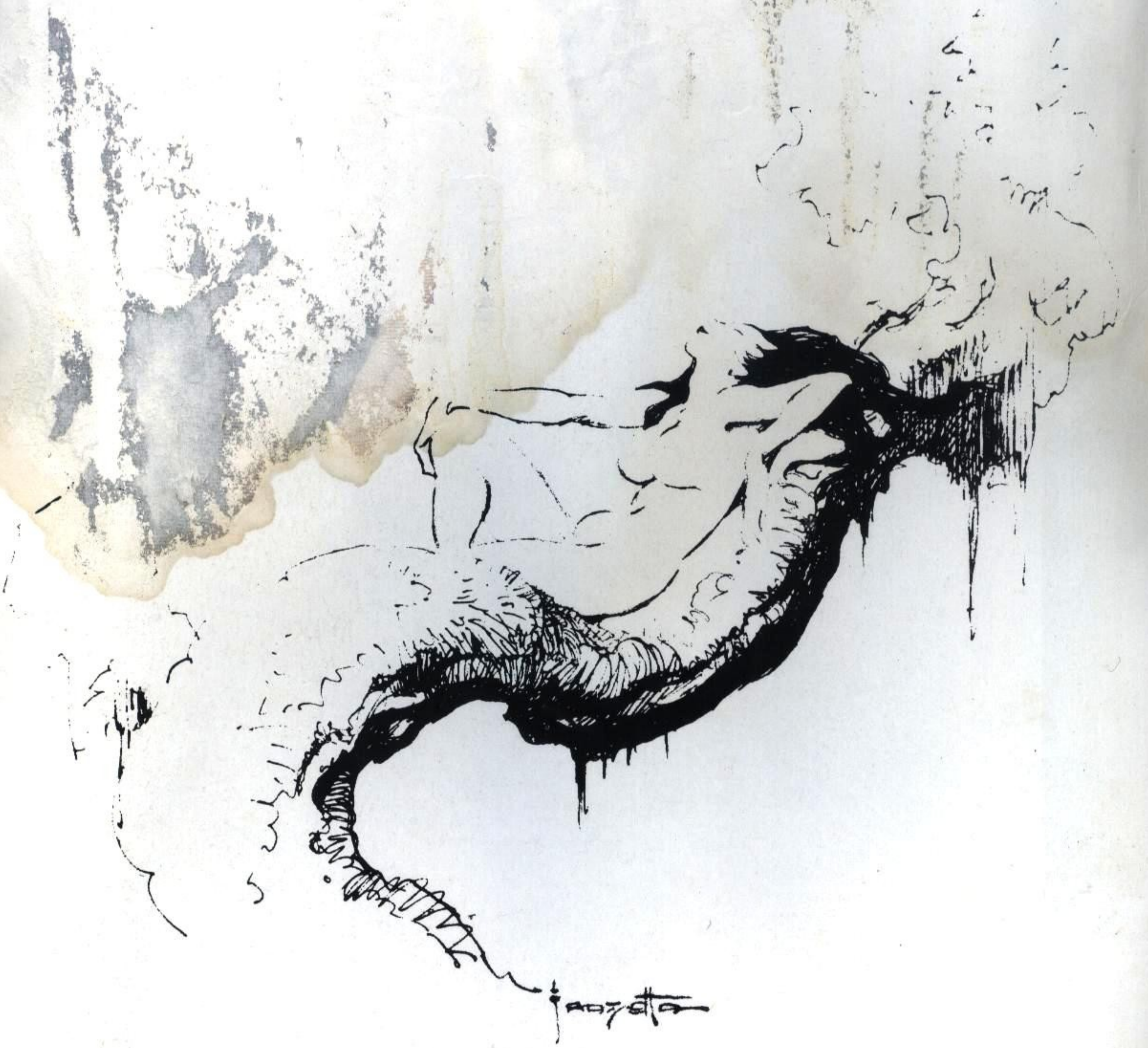
APE MEN GRAB THE EXPLORER



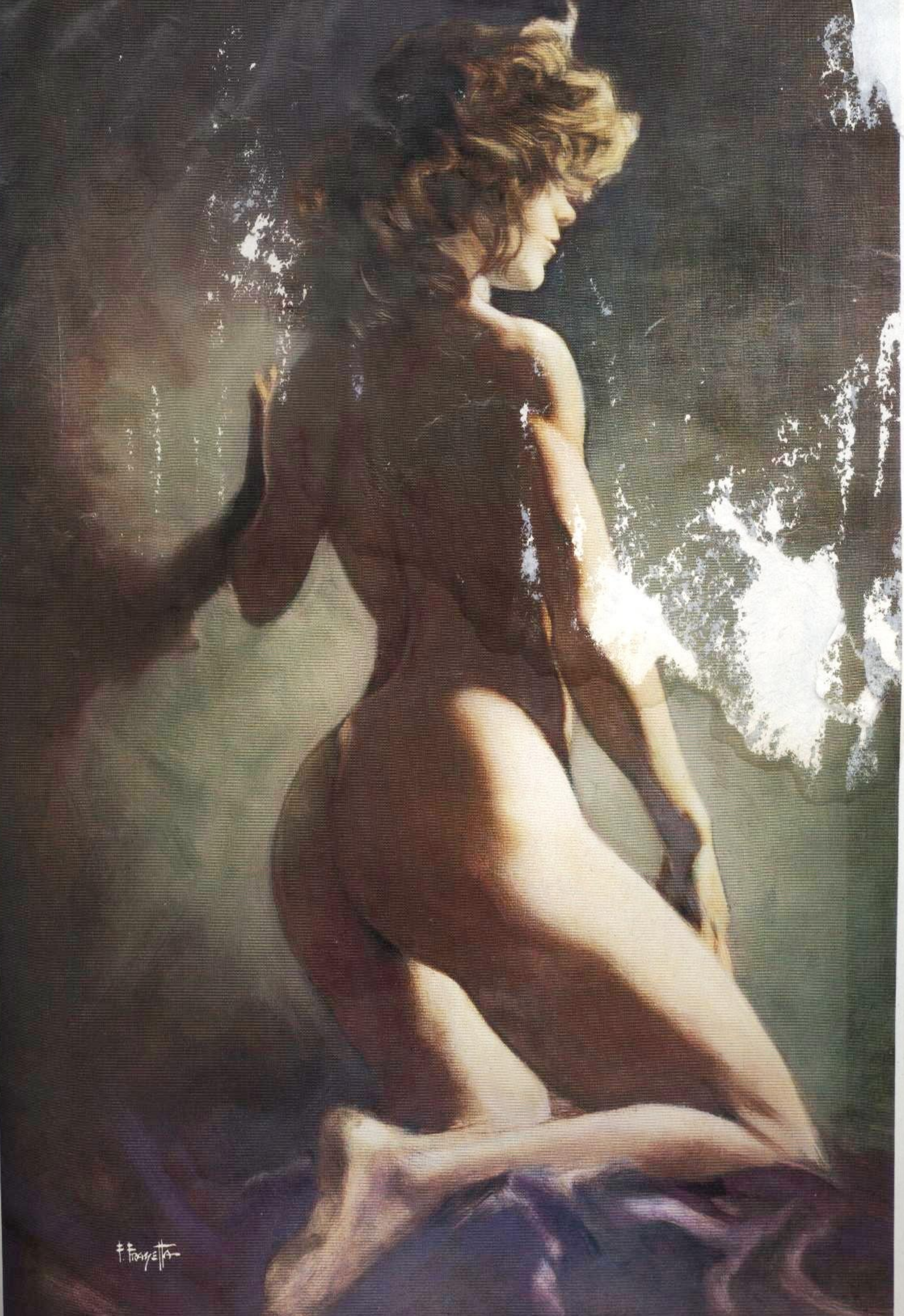
NATIVE OVERWHELMED BY GIANT WILD DOGS



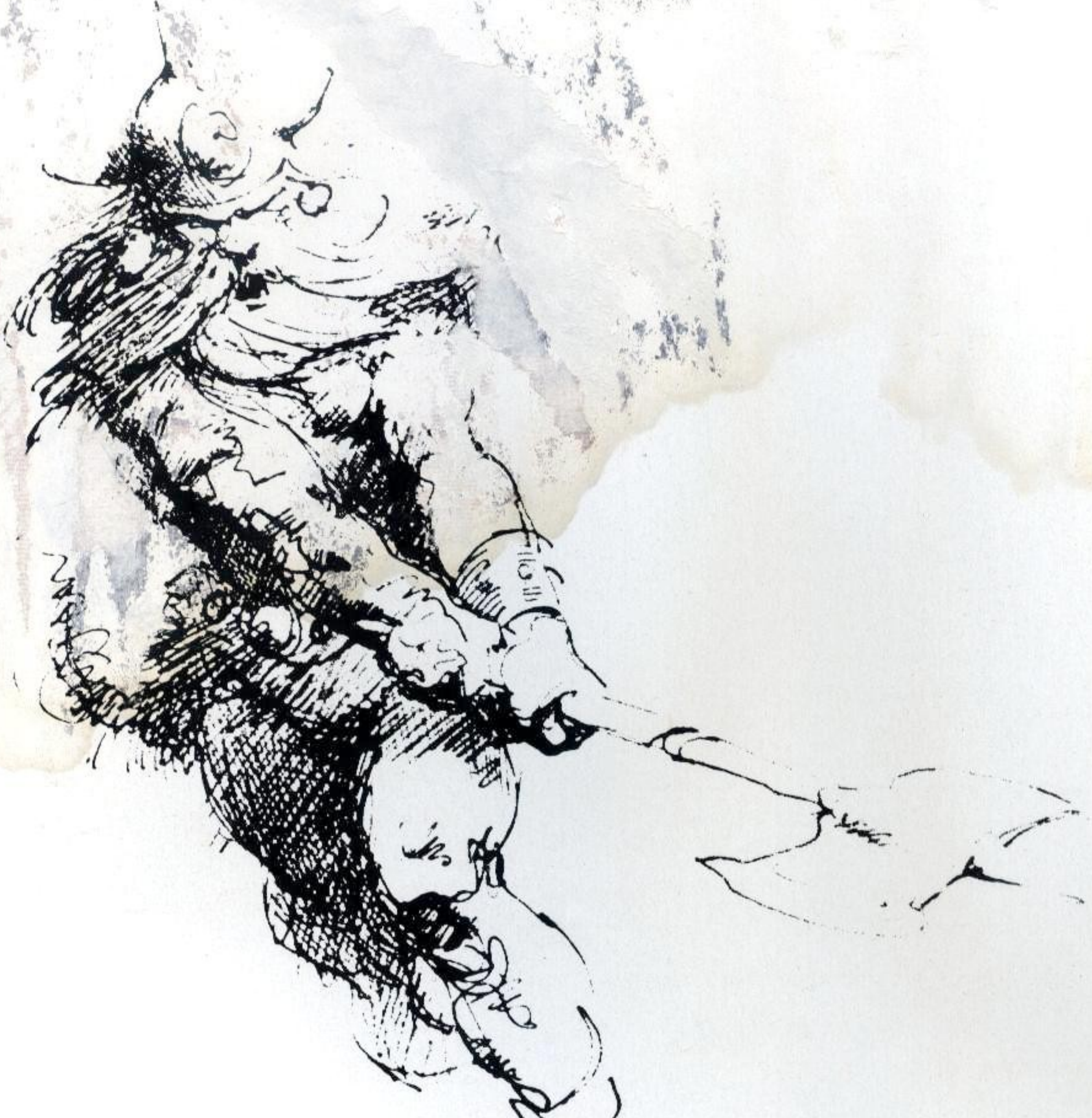
TARZAN KILLS LION



NUDE



F. Frazetta



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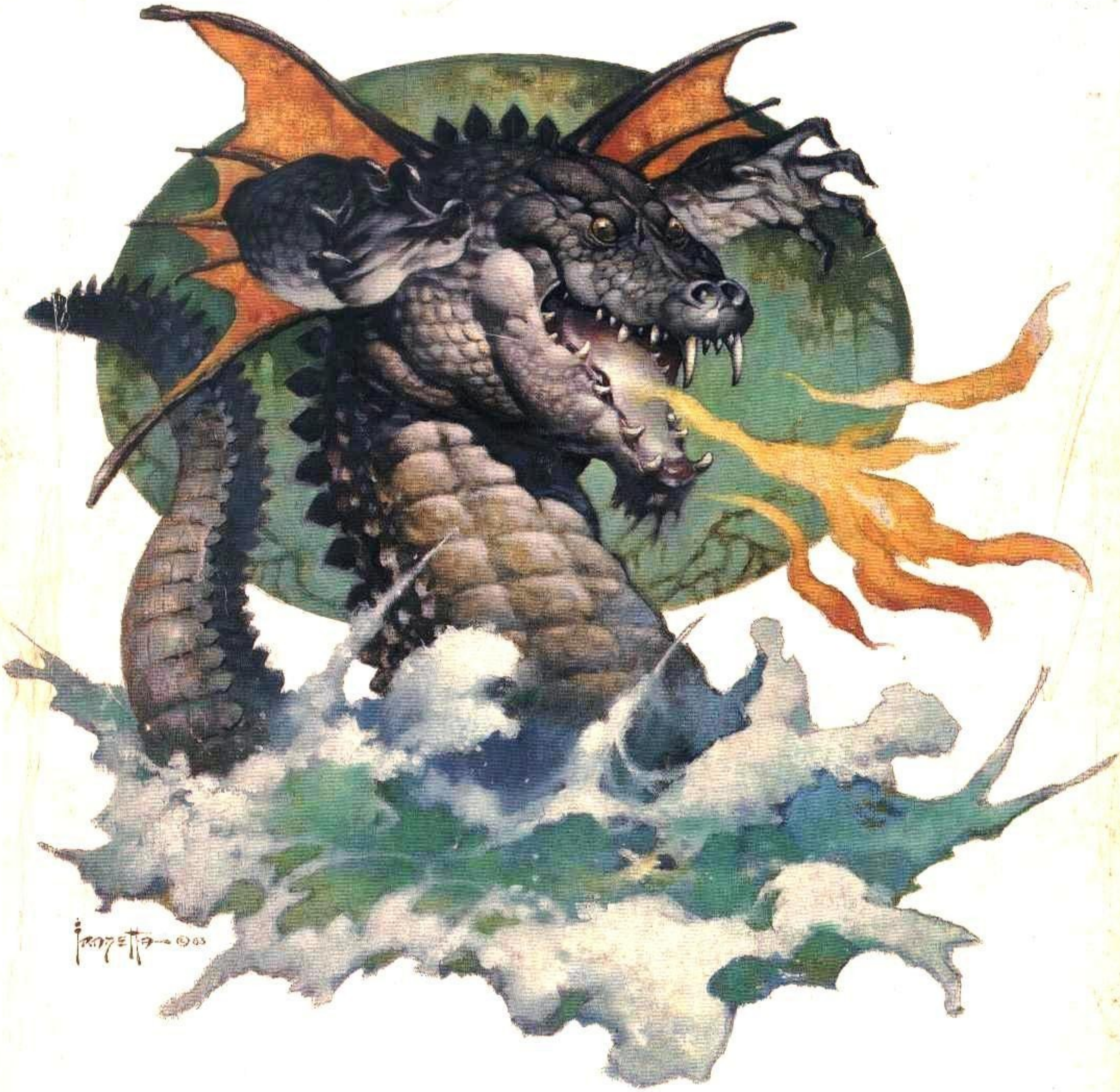

FRANK FRAZETTA: BOOK FIVE contains a down-to-earth interview with the artist, a complete set of prints from his last Calendar, unpublished black-and-white sketches from his sketchbooks, many full-color reproductions of completed or revised paintings and, finally, reproductions of color work-in-progress to create a comprehensive, backstage view of the work of this most charismatic of fantasy artists.

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